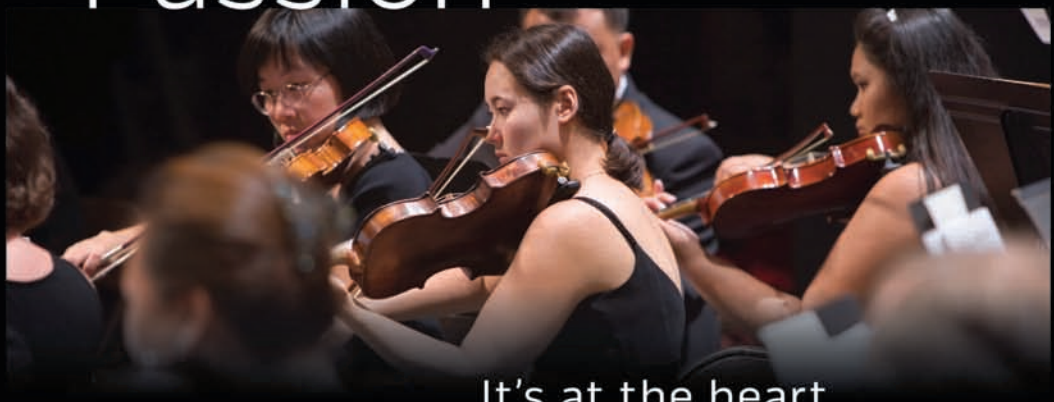
CELEBRATING KEITH LOCKHART'S 20TH ANNIVERSARY

BOSTON POPS

2015 SEASON WEEK 1

Keith Lockhart Conductor • **John Williams** Laureate Conductor

Passion



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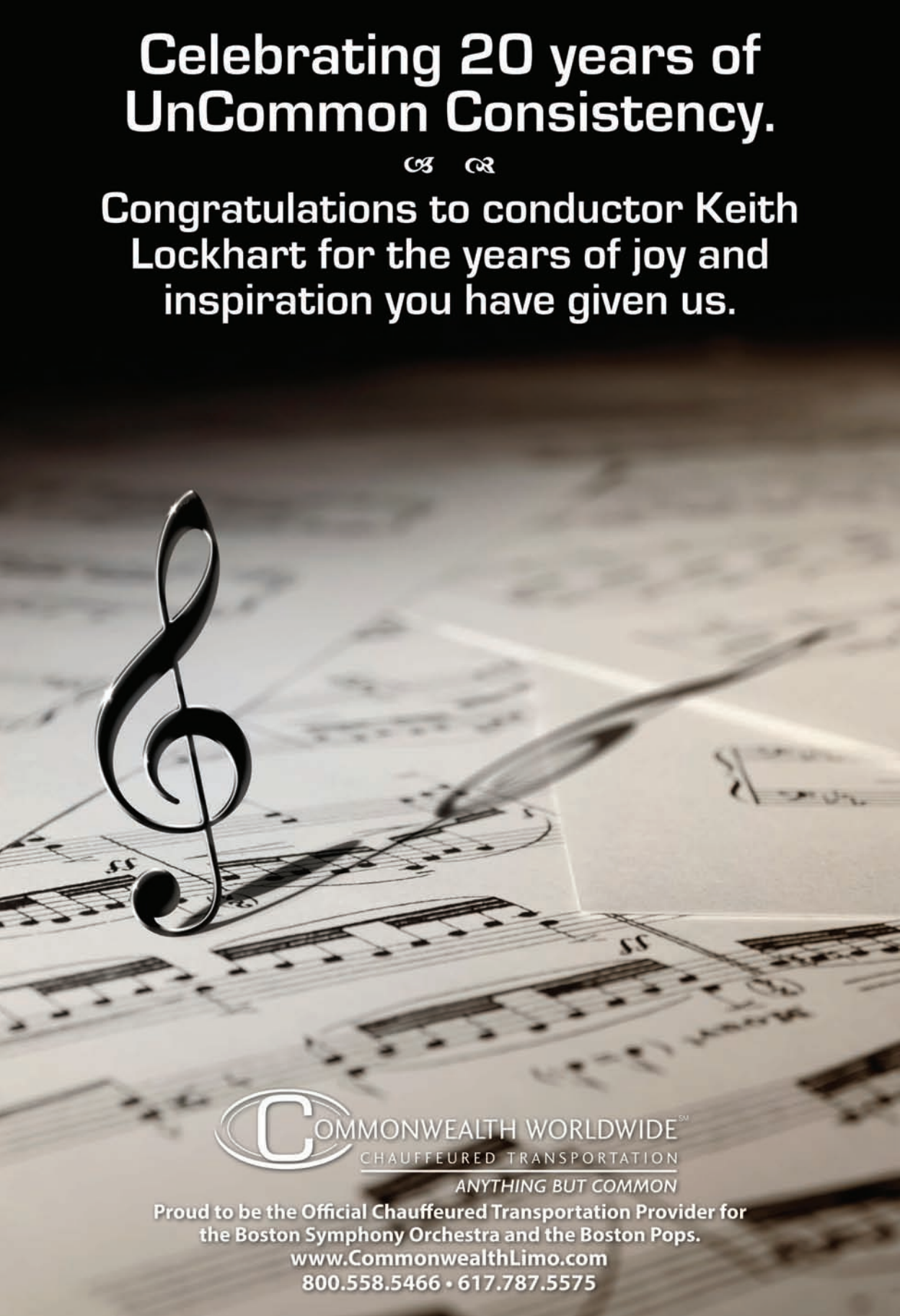

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- three display cases in the Brooke Corridor celebrating Keith Lockhart's twenty-year tenure as Conductor of the Boston Pops Orchestra. Featured items include a photograph of John Williams passing the baton to Keith Lockhart; programs from Lockhart's debut performance as Pops Conductor, both in Symphony Hall and in Carnegie Hall; and the sneakers he wore for the cover photograph of his first recording with the Pops—*Runnin' Wild*.
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad

John Willliams passes the baton to Keith Lockhart, making him the 20th Conductor of the Boston Pops, February 6, 1995.

Album cover of the Boston Symphony Chamber Players' 1966 Grammy-winning first commercial recording on RCA

KEITH LOCKHART

Celebrating his twentieth anniversary as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons (see page 22).

Keith Lockhart has conducted nearly 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the opening game of the 2007 MLB World Series. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2014—was featured on national network television through 2013; this past summer the first-ever Boston Pops webcast brought the event to 1.3 million music fans worldwide.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. He and the Pops were a major inspiration behind the creation of BSO Classics, the in-house recording label for both the Boston Symphony and Boston Pops. *The Red Sox Album* and *A Boston Pops*

Christmas–Live from Symphony Hall are two of their recent releases. *The Dream Lives On: A Portrait of the Kennedy Brothers* (BSO Classics)—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

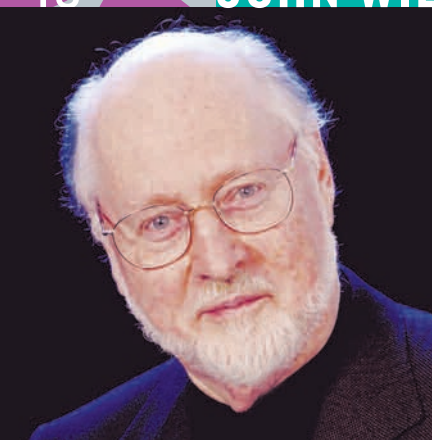
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter, to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriot, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also

has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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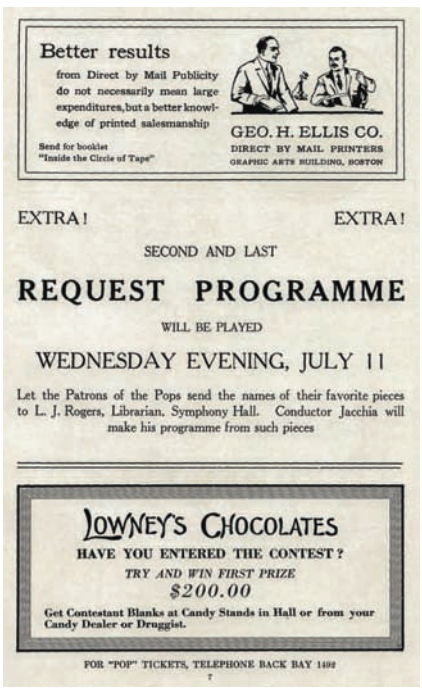
ABOUT THE BOSTON POPS

In 2015 the Boston Pops enters its 130th season, but the most significant celebration this year is for Keith Lockhart, who marks his 20th anniversary as Boston Pops Conductor. The season's programming showcases a remarkable range of music; introduces new artists, world premieres, and innovations; and brings the best of the exclusive arrangements from Boston Pops library to the Pops audience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)
Arthur Fiedler, conductor of the Boston Pops for nearly fifty years (bottom circle)
Keith Lockhart, who marks his 20th anniversary at the helm of the Boston Pops this year (left)
A program book announcement about the 1916 version of "By Popular Demand" (bottom)

food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49

Boston Pops Laureate Conductor John Williams leads annual Film Night concerts at Symphony Hall and Tanglewood (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)

Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,700 Boston Pops concerts in his twenty-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience (see page 22 for a graphic display of artists with whom he has collaborated). He has made 75 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.

From Opening Night, which brings the versatile Bernadette Peters back to the Symphony Hall stage, to the season-closing performances featuring the spectacular acrobatics of Cirque de la Symphonie, 2015 at the Boston Pops promises to be a fitting celebration of Keith Lockhart's tenure. New for 2015 are five interactive concerts called "By Popular Demand," during which audience members can vote on their mobile devices in such cat-

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade

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egories as "Favorite John Williams Movie Theme" and "Favorite Bugs Bunny Moment" to decide what the orchestra will play next. Following the success of last year's "*Oz* with Orchestra" performances, the Pops presents *Singin' in the Rain*, named the American Film Institute's greatest movie musical, on the big screen with live orchestral accompaniment. Highlighting a British-themed program is music of the Beatles, given full symphonic treatment, as well as a new take on Benjamin Britten's *Young Person's Guide to the Orchestra* presented by humorist John Hodgman (*The Daily Show*). Four Broadway talents from the original cast of *The Jersey Boys* have joined forces as The Midtown Men and bring music of the 1960s to life in several concerts, which also include a Pops medley of vintage television themes and other music evoking the *Mad Men* era. John Williams returns for the annual Film Night concerts featuring his own signature works and other notable movie music. Brian O'Donovan (*A Celtic Sojourn*) serves as host for a program exploring the remarkable breadth and influence of Celtic music, to include selections from the Grammy-nominated Pops recording *The Celtic Album*. The incomparable Audra McDonald, whose sixth Tony in 2014 makes her the most decorated performer in the history of the awards,

Jason Alexander returned to the Boston Pops stage for Opening Night 2014 (top)
Melissa Etheridge made her Boston Pops debut in June 2014 (bottom)

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oneworld

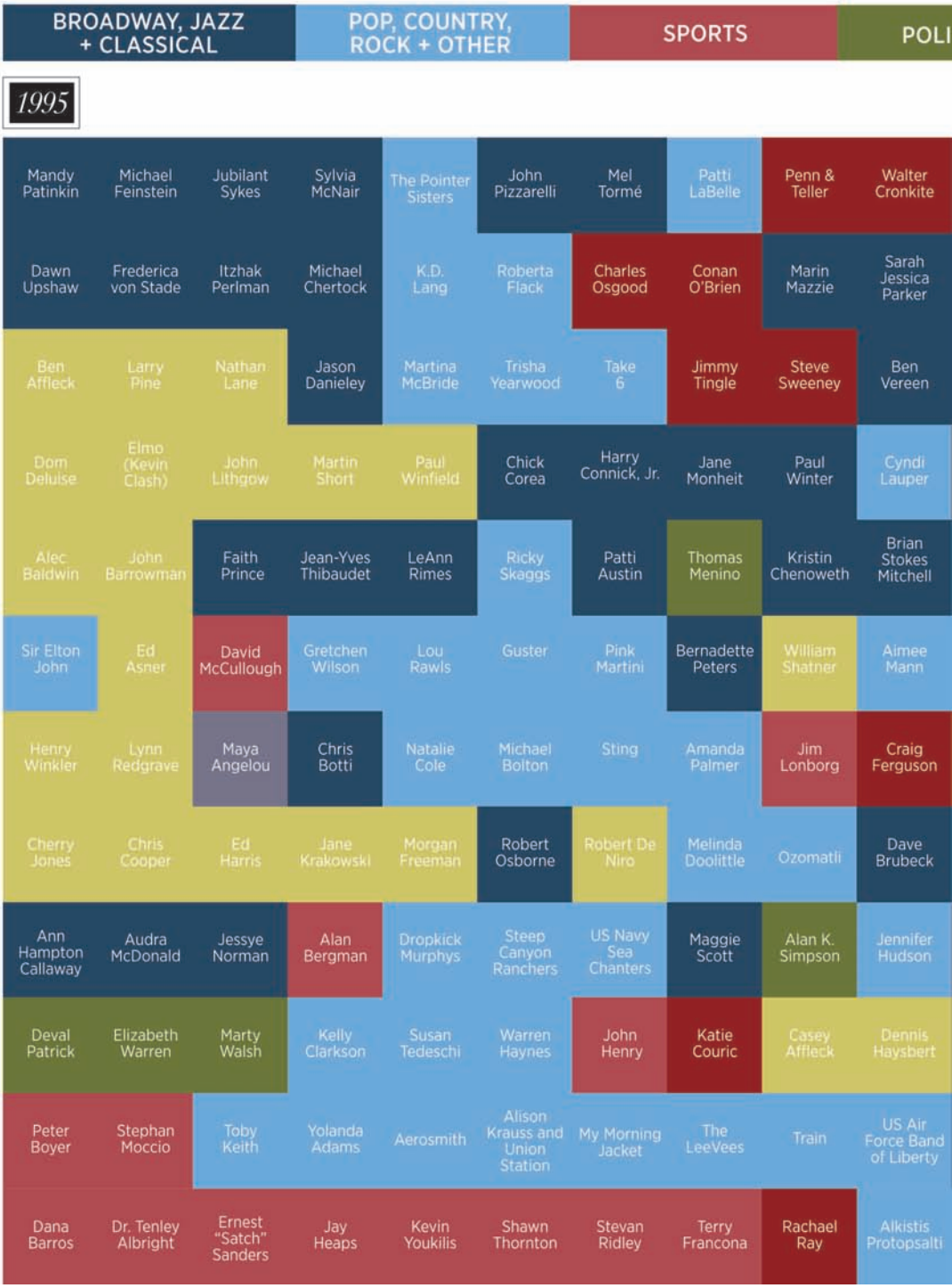
returns to perform with the Pops. Also returning is Charles Floyd, who has become synonymous with Boston Pops Gospel Night, this year joined by the legendary Blind Boys of Alabama and the Boston Pops Gospel Choir. America's greatest living musical theater composer is honored with "Simply Sondheim in Concert," a new tribute featuring lush orchestral arrangements of his music; Broadway's Marin Mazzie and Jason Danieley, joined by Fellows of the Tanglewood Music Center, will bring to life Stephen Sondheim's most memorable songs. One of last year's biggest hits, Cirque de la Symphonie, returns, juxtaposing the musical artistry of the Boston Pops musicians with the mind-blowing physical artistry of aerialists, contortionists, strongmen, jugglers, and other circus performers.

Keith Lockhart comments on reaching this career milestone and the 2015 Pops season: "The world has changed dramatically since I was first invited to lead the remarkable musicians of the Boston Pops in 1995. At that time there were no cell phones, email, or MP3 files, and the orchestra had just started to explore the idea of putting a website online. Twenty years later, I continue to be reminded that no matter how far we might advance technologically—and I'm among the first in line to appreciate the next new audio gadget—there's absolutely nothing like the live concert experience and the joy and wonderment it inspires in Boston Pops fans far and wide. So whether your iTunes is packed with Broadway ballads, the music of the Beatles, Celtic folk tunes, film soundtracks, full-length symphonies, American songbook classics, Sousa marches, or contemporary pop, I hope music lovers in Boston and beyond will come hear the one and only Boston Pops perform their favorite music in world-famous Symphony Hall."

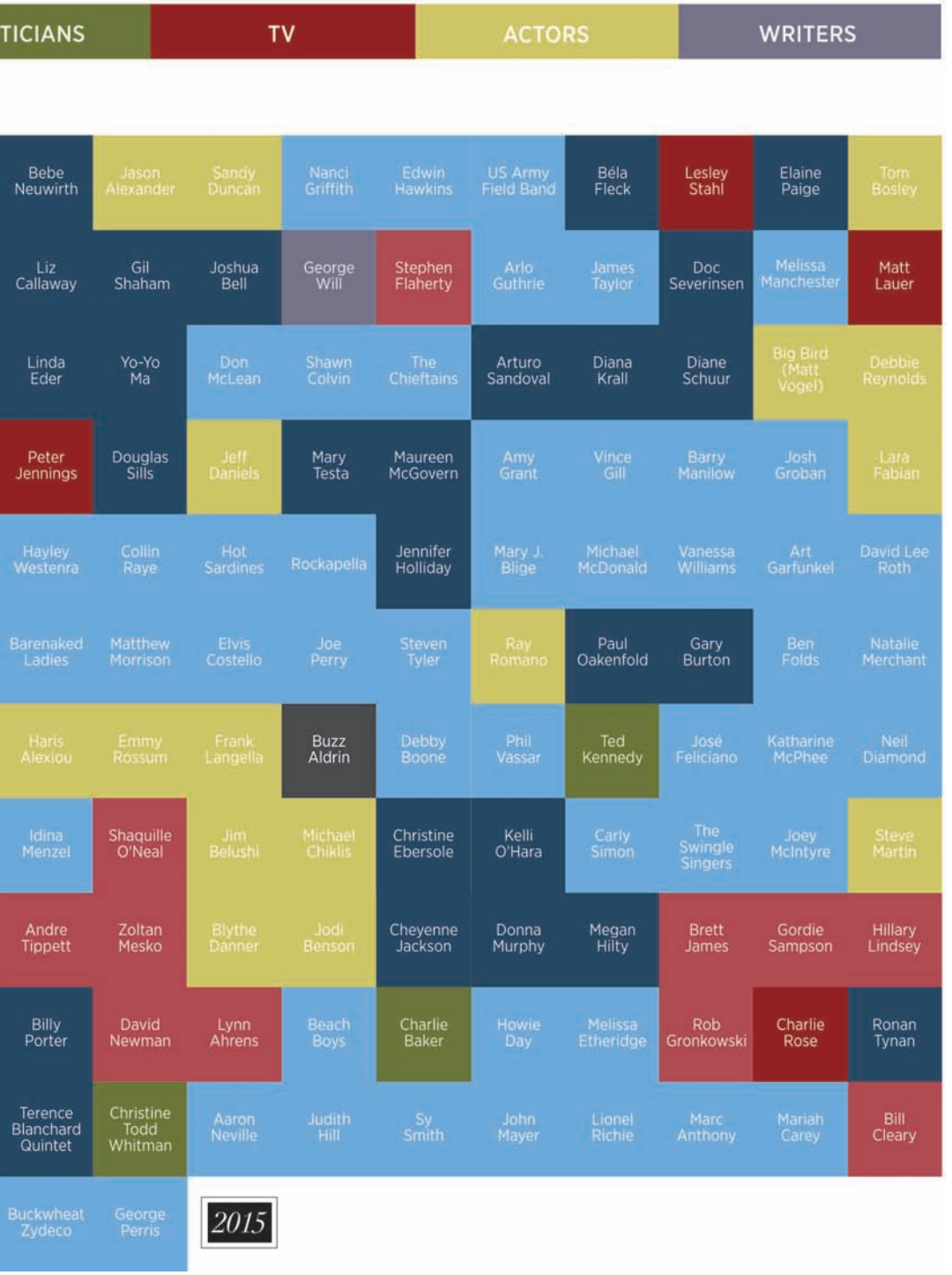
Cirque de la Symphonie wowed audiences last season and returns in 2015 (top)
Tony award-winner Billy Porter donned his "Kinky Boots" for his 2014 Boston Pops debut (top)

WITH A LITTLE HELP FROM HIS FRIENDS

Over the past two decades, more than 250 special guests have performed with Keith



Lockhart and the Boston Pops.



KEITH LOCKHART "THEN AND NOW"

From "An Interview with Keith Lockhart" in the 1995 Opening Night at Pops program book (in black print) and an April 2015 "Peek Inside the Daily Life" of the Pops Conductor in InTune, the exclusive donor newsletter of the Friends of the Boston Symphony, Boston Pops, and Tanglewood (in blue print)

Q: What were your thoughts when it sank in that the Boston Pops Orchestra was looking you over?

KL: That's the moment when your heart leaps to your throat. I already had conducted the Boston Pops Esplanade Orchestra, in June 1993. At that time, the people at the Boston Symphony were still making very few allusions to a search for a conductor for the Boston Pops Orchestra. When they brought me back in September 1993 for a special concert, I got the feeling a little more intensely that I was under the microscope. Then, in May 1994, I was invited into Symphony Hall to do two different sets of concerts during the Boston Pops season. By that time, the Symphony's Managing Director, Kenneth Haas, had been candid enough to say there was some interest in me as a more permanent fixture. That's when the magnitude of it really hit me.

What has changed over the last twenty years? Well, on a personal level, having kids makes a huge difference. It was easier when I just had to take care of myself, but I wouldn't change a thing in my current life (although I'd love it if they'd sleep an hour later!).

Q: How did it feel when you first took the podium with the Boston Pops in May 1994?

KL: Boston has the reputation of being very demanding. The orchestra expects you to do what is needed immediately and not waste anybody's time, so I couldn't help being a little apprehensive. But in fact, I found the situation delightful. The response is incredible—it's one of the quickest orchestras I've ever conducted. Everybody jumps immediately into the fray, putting on an amazing display of ensemble competence. I felt immediately at home.

I didn't have a cell phone or an email address when I came to Boston in 1995. As it has for all of us, having such instant access to information and communication has been a double-edged sword. It's great to be able to get press calls done in the car, but also great to have down time to think and relax. It's far easier for people to get in touch with me, and easy to answer questions coming in from all sides with a quick email. I kind of miss that daily hour-long meeting with my assistant, when she would bring in two pages of questions and a whole sheaf of pink phone message slips.

Q: What plans do you have for the future of the Boston Pops?

KL: I can mention two agendas, which are related. One is to diversify the range of offerings the Boston Pops presents to the musical public in Boston. The other is to bring in a younger and more diverse audience—which is of course what every symphony orchestra wants to do.

Q: How would you diversify the programming?

KL: The concert format that Arthur Fiedler established, the standard "Evening at Pops," is a wonderful thing, and it has served its purpose very, very well for some 65 years. But that's not the only kind of concert experience and it's not the only kind of repertoire that the Boston Pops Orchestra can perform. We might also consider the possibility of mixed-media concerts, if you will. We might present some other artists side-by-side with the Pops, in a "Lollapalooza" approach. That way, we could show that these types of music can not only co-exist peacefully, but build off each other.

Q: This sort of programming would serve your second agenda, of broadening the audience.

KL: I think we do need to be inventive in thinking about different types of concerts, and even different venues, in looking for a younger audience. In a way, this has always been an entertainment that people have come to gradually. But it's also important to make sure that my generation, ten years from now, has begun to see the Pops as an attractive choice of entertainment. Part of the problem is that we tend to be interested in short-term results. We want to get an audience into the hall now, when we'd do better to plant seeds for future growth.

Popular music at the turn of the century—or even in the 1930s, when Arthur Fiedler took over the Boston Pops Orchestra—was what today we would call light classical music. The basic sounds, the building blocks of popular music, were still based on the symphony orchestra. In the 1960s, with the triumph of rock, the basic sound of popular music and the basic material from which it's built moved away from what you would hear in an orchestra concert. I think it's important for us not to try to be something that we're not. But there's a lot that we can do.

Q: What are some other challenges ahead for the Boston Pops?

KL: The problem that all music and musicians face is that we live in a highly visual age. We receive most of our education now through visual rather than aural sensations.... We would do well to remember that we are an entertainment industry, and that our job is to make the audience enjoy what we do, or be moved by it, or be touched in some visceral way. Then we'll be on the road to maintaining future audiences.

The multimedia capacity of Symphony Hall and the Pops experience is another change over the last two decades. I used to only have to worry about how the music sounded... now I also have to worry about how it looks!

What hasn't changed in twenty years is the thrill that I get every time I walk onto that stage to lead a concert, and the love people feel for "America's Orchestra"—the Boston Pops.

THE BOSTON POPS HASHTAG CONTEST

Share your Boston Pops memories and photos from the last 20 years by using #Happy20thKeith on Facebook, Twitter, or Instagram, and you will automatically be entered to win one of three chances to attend a Pops performance. Prizes include 20 tickets to attend the June 13th Cirque de la Symphonie concert, complete with complimentary food and beverages (winner selected May 29); two VIP tickets to the July 4th Boston Pops Concert on the Charles River Esplanade (winner selected June 13); and a weekend getaway for two to Tanglewood to attend the Cirque de la Symphonie Pops concert on August 21, with transportation and hotel provided (winner selected June 13). Contest participants must be 18 or older. The Boston Pops is on Facebook at www.facebook.com/thebostonpops and can be found on Twitter and Instagram @thebostonpops.

Pops start season

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GLOBE STAFF PHOTO / JOHN TLUMACKI

New Boston Pops conductor Keith Lockhart rehearses with the orchestra yesterday afternoon before being handed the baton by his predecessor, John Williams, last night. Page 69.

Lockhart steps into the limelight

By Richard Dyer
GLOBE STAFF

'After three months of hype," Keith Lockhart said with a grin, "the rubber is hitting the road."

Last night Lockhart led his first concert as conductor of the Boston Pops and the pressure was on.

Not only was this a performance for a benefit audience that had paid premium prices to be in Symphony Hall, but it was going out live on local television and being taped for national and international distribution.

POPS, Page 71

GLOBE STAFF PHOTO / JOHN TLUMACKI

Patinkin rehearses song with Lockhart.

Boston Globe *critic Richard Dyer's review of Opening Night at Pops, May 10, 1995, kicking off Keith Lockhart's first season as Boston Pops Conductor*

with a bang

Yesterday was spent in feverish reparation. A rope ladder dangled rom the lighting grid; tables and hairs were still coming up from the asement on the elevator in the mid-le of the auditorium floor. Table ecorations with a butterfly motif ere lined up in the hallways. People ith clipboards and walkie-talkies curried around, and sound and ghting staff were doing their thing; tage designer Peter Wexler sat be-used by changes of mood playing cross what he had created. "It's not set," the press was firmly instruct-d, "it's an environment."

Four special guests were on hand o rehearse for the program – Doc everinsen, in an electric tangerine hirt, walking around with his outhpiece to his lips; soprano Syl-ia McNair, preparing to sing Mo-art and Jerome Kern; Broadway nd TV star ("Chicago Hope") Mandy Patinkin sent out for a toast-d bagel and cantaloupe. While ockhart led the orchestra, John Villiams, conductor laureate of the ops, sat quietly at a table in the au-ience. To honor the occasion, Wil-iams revised a fanfare called "Sound he Bells" he wrote to celebrate the vedding of the crown prince of Ja-an. He was smiling in contempla-ion of the surprise he planned to pring on Lockhart last night. McNair, Patinkin and Severinsen vill join in a performance of "I Be-ieve in You" with two new lines of yrics by Williams : "Send up a loud heer / Lockhart is here / And it's pring at the Pops."

For last night's concert, Lock-art would be fitted out by Giorgio Armani. For the rehearsal, he was in a pair of chinos and a persimmon-colored short-sleeved polo shirt. He was all business, never losing his fundamental courtesy (he addresses the members of the Pops as "ladies and gentlemen") or his cool, despite the pressure and despite the explosion of last-minute problems – everyone wants a piece of him. He cleared up some discrepancies and errors in Patinkin's charts, revised a percussion rhythm to make a better effect, made a correction in the form of a compliment ("what you're doing is so subtle I can't hear it").

Afterward, all the principal participants assembled for a press conference, except for Williams, who didn't want to step into Lockhart's limelight. Lockhart nevertheless spoke to him as if he were there. "John Williams provided me with some very wise counsel," he said. "He had to step in after Arthur Fiedler, and those were very big shoes to fill, even for the most famous composer in the world. And then along comes this Keith Who? person. John said to me, 'The shoes will fill themselves.' I have been overwhelmed by all of the affection I have received from the community. What I have to realize is that it is not directed at me but at an institution that people love and cherish; I am just its servant or acolyte. I'm not like a movie star at all; what the people want is not me but the Pops."

Lockhart good-naturedly survived an introduction by a representative of the opening night's corporate sponsor, John Hancock Funds, who referred to him "as a totally smokin' babe." Lockhart pulled on a Hancock Funds sweatshirt, prompting comment from Severinsen. "It's the hair. Keith has the ability to pull a sweatshirt on over his head and his hair settles right into the place where a matinee idol would want to have it." Severinsen appeared as soloist with Fiedler, with Williams, and now with Lockhart. "The Pops is its own thing; it continues on, although each conductor gives it his own characteristics. The first time I worked with Keith in Cincinnati, I knew he was going to make it big."

Patinkin, who also worked with Lockhart at the Cincinnati Pops, seconded the sentiment. "Keith was amazing – and I had done my Sondheim charts with some conductors who were not so amazing. I said to him, 'I want to *buy* you.' " Lockhart interrupted, "I'm cheap!" Patinkin continued, "We did some other concerts after that, including one at the Hollywood Bowl. I felt I knew a secret, and now the rest of the world is about to find out about it, too. Keith Lockhart is a gift to Boston and the nation."

Lockhart said he wasn't nervous about "the concert part" last night. "What makes me nervous is press conferences. What puts me completely at ease is to arrive out there on the podium. We have a great program tonight with the widest spectrum of wonderful music on it – everything ... from 'The MTA' to 'Siegfried's Rhine-Journey' by Wagner, which was on Arthur Fiedler's first program. This will show people the range of what we do, and even people who don't know the Wagner are going to love it once they hear it. I want to explore what the audience that is coming into the hall wants to hear and also what the audience that is *not* coming into the hall would like to hear – to push the envelope. But right now, this conductor needs a nap."

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For two decades, Keith's stewardship of the Boston Pops has continued to raise the bar for musical performances, artist development programs and cultural appreciation across the Commonwealth and will leave a lasting impression. I was proud to join him onstage at *A Company Christmas at Pops* as an honorary conductor, and I look forward to continuing to support his leadership in the arts community, both personally and as Governor. Congratulations Keith, and thank you for the tremendous impact your effort has brought to the people of Massachusetts.

—GOVERNOR CHARLIE BAKER

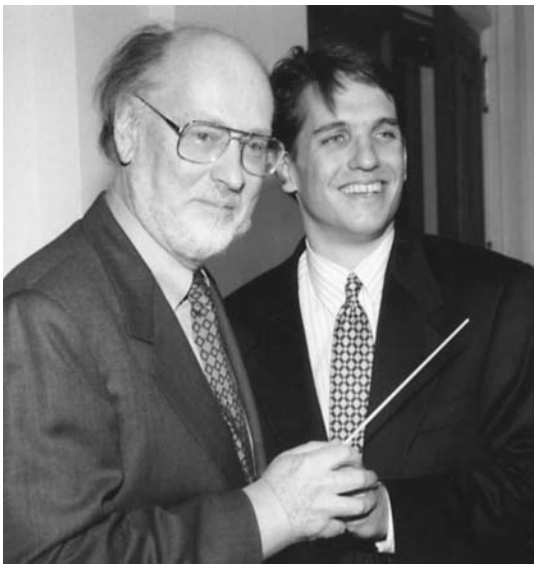
Congratulations to Keith Lockhart on leading the Boston Pops for 20 years, and ensuring the Orchestra's continued place in the legacy of America's cultural heritage. The Pops have become synonymous with the rich history of our city and our Commonwealth. The Arts define not just who we are, but who we wish to be—our culture, humanity, and very identity as a people hinges on the hard work of his orchestra and organizations like it. I look forward to many more years of wonderful performances from the Pops under Keith's leadership.

—SENATE PRESIDENT STAN ROSENBERG

Keith Lockhart's leadership of the Boston Pops has enhanced our great state's standing as a cultural beacon both nationally and internationally. I believe I join with many Massachusetts residents in our appreciation for the annual Fourth of July celebration, a concert that celebrates our patriotism and shared American values. I'd like to personally thank Keith for his friendship and generosity in teaching me more about the arts.

—HOUSE SPEAKER ROBERT A. DELEO

A SPECIAL MESSAGE



It's astounding to realize that twenty years have passed since Keith Lockhart was appointed conductor of our beloved Pops. When he arrived, he was the youngest, brightest, and most talented among the candidates for the post… and now… he remains one of the youngest, brightest, and most talented veterans on the scene today.

It's a joy to congratulate him on his tenure to date, and to hope that it will extend for many years to come.

Bravo, Keith!

John Williams

John Williams

Wednesday evening, May 6, 2015, at 8

KEITH LOCKHART conducting

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Opening Night at Pops

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Rumanian Rhapsody in A major, Op. 11 No. 1	Enescu

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A special thank you to WCVB-TV Channel 5 for providing excerpts of Keith Lockhart's debut as conductor of the Boston Pops Orchestra. The performance took place on February 6, 1995, as part of the annual Salute to Symphony concert.

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KEITH LOCKHART conducting

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Sound the Bells!	Williams
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Old Blue Eyes at 100

You Make Me Feel So Young	Myrow/Gordon-Osser
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KEITH LOCKHART conducting

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A SYMPHONIC NIGHT AT THE MOVIES | "Singin' in the Rain"

Film Credits

CAST

Gene Kelly . . . . . Don Lockwood
Donald O'Connor . . . . . Cosmo Brown
Debbie Reynolds . . . . . Kathy Selden
Jean Hagen . . . . . Lina Lamont
Millard Mitchell . . . . . R.F. Simpson
Cyd Charisse . . . . . Dancer
Douglas Fowley . . . . . Roscoe Dexter
Rita Moreno . . . . . Zelda Zanders

SCREENPLAY BY
Adolph Green
Betty Comden

DIRECTED BY
Gene Kelly (Director and Choreographer)
Stanley Donen

PRODUCED BY
Arthur Freed

MUSIC BY
Nacio Herb Brown (songs)
Arthur Freed

Film Courtesy of **Warner Bros. Entertainment Inc.**

Production Credits

Producer: John Goberman | Live orchestra adaptation: Patrick Russ
Technical Supervisor: Pat McGillen | Music Preparation: Larry Spivack

Original orchestrations reconstructed by: John Wilson, Paul Campbell and Andrew Cottee

The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

Please note that there will be a 20-minute intermission approximately halfway through the film.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Joslin Diabetes Center; Northeastern University Alumni; EF Explore America; St. Agnes Lady Sodality, Arlington; Vision Travel

Saturday afternoon, May 9, 2015, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Saturday evening, May 9, 2015, at 8

KEITH LOCKHART conducting

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BERNADETTE PETERS

In recent seasons Bernadette Peters appeared on Broadway in *A Little Night Music*, and on Broadway and at the Kennedy Center in *Follies*. In 2012 she received the Isabelle Stevenson Award, which honors volunteerism, at the Tony Awards ceremony. She wrote a best-selling children's book (which also includes a recording of an original song), "Broadway Barks," named after the organization she co-founded with Mary Tyler Moore and which benefits animal shelters throughout the New York City area. Her second children's book, "Stella Is a Star," features another original song written and sung by the author. Her November 2009 one-night-only concert, "Bernadette Peters: A Special Concert for Broadway Barks Because Broadway Cares," benefited both Broadway Barks and Broadway Cares/Equity Fights AIDS. In 2003 she received her seventh Tony Award nomination for her portrayal of Momma Rose in *Gypsy*. In June 1999 she earned her second Tony Award, her third Drama Desk Award, and an Outer Critics Circle Award as Annie Oakley in *Annie Get Your Gun*. Bernadette Peters began her performing career at age three with appearances on television. She made her Broadway debut in 1967 in *Johnny No-Trump*; in 1968 she starred with Joel Grey in the musical *George M!* and received a Drama Desk Award for her performance in the off-Broadway musical *Dames at Sea*. She received both the Tony and Drama Desk awards for her performance in *Song and Dance* and Tony nominations for *The Goodbye Girl*; *Sunday in the Park With George*; *Mack and Mabel*; and *On The Town*. She also earned a Drama Desk nomination as the Witch in *Into the Woods*. Her many television credits include NBC's *Smash*, the Lifetime movie *Living Proof* opposite Harry Connick, Jr., *Grey's Anatomy*, *Ugly Betty*, *Evening at Pops*, *The Kennedy Center Honors*, *The Carol Burnett Show*, *The Muppet Show*, and *Ally McBeal*; she is currently starring in the Amazon Prime series *Mozart in the Jungle*. For PBS's "Great Performances," Ms. Peters has appeared in *Sondheim: A Celebration at Carnegie Hall* and Terrence McNally's *The Last Mile*. She portrayed the wicked stepmother in *Cinderella* with Brandy and Whitney Houston, starred in *Fall From Grace* with Kevin Spacey and *The Last Best Year* with Mary Tyler Moore, and appeared in the Showtime movie *Bobbie's Girl* and TNT's *Prince Charming*. Her voice has been heard in the feature film *Anastasia*, in the special home video *Beauty and the Beast: Enchanted Christmas*, in *The Land Before Time: The Great Longneck Migration*, and as Rita the Cat in *Animaniacs*. Among her feature film credits are *Pennies From Heaven* (Golden Globe Award), *The Jerk*, *The Longest Yard*, *Silent Movie*, *Annie*, *Pink Cadillac, Slaves of New York*,

Alice, *Impromptu*, and *It Runs in the Family*. Her most recent CD is the new Broadway cast recording of *Follies*. Her solo albums include *Sondheim, Etc., Etc.: Bernadette Peters Live at Carnegie Hall (The Rest of It)*, *Bernadette Peters Loves Rodgers & Hammerstein*, *Sondheim Etc.: Bernadette Peters Live At Carnegie Hall*, *I'll Be Your Baby Tonight*, *Bernadette Peters*, and *Now Playing*. Among her numerous accolades are a star on the Hollywood Walk of Fame; being named Woman of the Year by the Police Athletic League (PAL), an organization serving New York City's neediest children; the Actors Fund of America's Artistic Achievement Award; the Special Advocate Award from the City of New York for her contributions to the gay and lesbian community; and New York Heroes Award from the National Academy of Recording Arts & Sciences. The youngest person to be inducted into the Theatre Hall of Fame, Ms. Peters was the 2004 Arts and Entertainment recipient of the Matrix Award from New York Women in Communications, Inc. Other honors include the Sarah Siddons Actress of the Year Award and Harvard's Hasty Pudding Woman of the Year for her "lasting and impressive contribution to the world of entertainment."

DANCIN' AND SINGIN' IN THE RAIN

"Hey, there's a *major studio preview* at the De Anza tonight! Let's go!" If you lived in Riverside, California, and followed your hunch, that Friday night, December 2, 1951, you'd have been among the first moviegoers to see what is now considered the screen's most celebrated musical, M-G-M's *Singin' in the Rain,* starring Gene Kelly, Debbie Reynolds, and Donald O'Connor. Co-directed by Kelly and Stanley Donen, it portrayed that chaotic time, only twenty-three years earlier, when silent films started to speak, and Leo the Lion, M-G-M's living trademark, began delivering audible growls. With the rush to "talkies," great careers were wrecked by a voice that failed to match a fabled face. It is this tyranny of sound that forms the basis of Betty Comden and Adolph Green's irreverent, but light-hearted, screenplay of *Singin' in the Rain.*

In the 1940s and '50s, Metro-Goldwyn-Mayer had other producers focused on musicals, but the most memorable ones bore the on-screen credit "Produced by Arthur Freed." His family of storied contributors, known as the Freed Unit, left a legacy of such glittering Technicolor hits as *Meet Me in St. Louis* (1944), *The Harvey Girls* (1946), *Easter Parade* (1948), *Annie Get Your Gun* (1950), *Showboat* (1951), *An American in Paris* (1951), *The Band Wagon* (1953), and *Gigi* (1958). With his collaborator, composer Nacio Herb Brown, lyricist Arthur Freed came west from New York's Tin Pan Alley to write the songs for M-G-M's first musical, *The Broadway Melody* (1929), confidently billed as "All Talking! All Singing! All Dancing!" The pair stayed, and a quarter-century later, when Freed produced *Singin' in the Rain*, he made it with the proviso that all its song material be recycled from the Freed-Brown catalogue, with the film's title taken from a tune that first appeared in M-G-M's *Hollywood Review of 1929.*

Comden and Green had adapted material for Freed before, but this time he wanted an "entirely original story." Using the piano in Freed's office, his right-hand man, the multi-talented Roger Edens, played the songbook for them, and everyone at the studio who had survived the birth of talkies hysteria was questioned. The most repeated story was that of a glamorous star and dreadful voice. The biggest name to fall was M-G-M's silent matinee

idol, John Gilbert. In his first talking picture, *His Glorious Night* (1929), Gilbert's thin-voiced florid delivery included, "Oh, beauteous maiden, my arms are waiting to enfold you. I love you, I love you, I love you!" Audiences laughed, just as they do when Gene Kelly uses the growing intensity of that same flowery dialogue.

As with the devoted fans of *Casablanca* (1942), who can list its trivia and quote key dialogue, fans of *Singin' in the Rain* cherish their favorite moments. For example:

- Jean Hagen as vainglorious movie star, Lina Lamont, who states, in her abrasive voice, "People? I ain't people. I am a shimmering, glowing star in the cinema firmament."

- Kelly and O'Connor's precision tap routine that follows the diction lesson in "Moses Supposes." Donen calls it, "The best tap number that has ever been done in pictures. Ever!"

- The 13-minute Broadway Ballet, "Gotta Dance! Gotta Dance! Broadway Rhythm, it's got me … everybody dance!" The set-piece adds sexy Cyd Charisse into the mix, giving Kelly an opportunity to a do a knee slide into her provocative leg extension, as well as matching her balletic moves in the "crazy veil" fantasy

- O'Connor's slapstick antics set to Freed and Brown's, "Make 'Em Laugh," written for the picture—a song that raised plagiarism flags, as being much too similar to Cole Porter's "Be A Clown"

- The exuberant joy of the number in which the three principals perform as a trio: "Good mornin', good mornin', sunbeams will soon smile through…", O'Connor having just suggested they turn their troubled movie into a musical

- And, of course, there is the seemingly effortless demonstration of the mastery of his craft, when Gene Kelly croons, "I'm singin' in the rain …", while joyously dancing on a deserted, rain-soaked street, on M-G-M's Lot Two. The actor, reportedly with a high fever, spent a day-and-a-half putting his iconic leap-to-the-lamppost to film.

—from notes by Jim Brown

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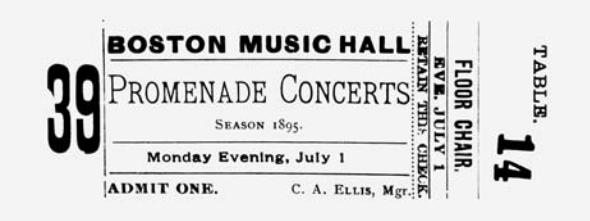

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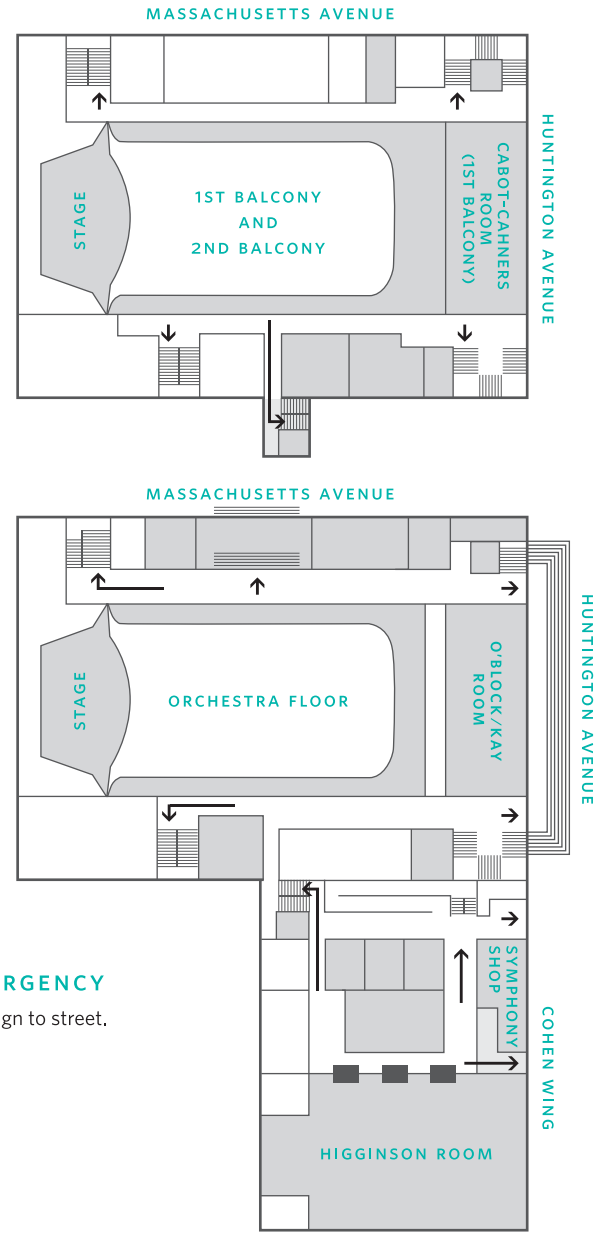

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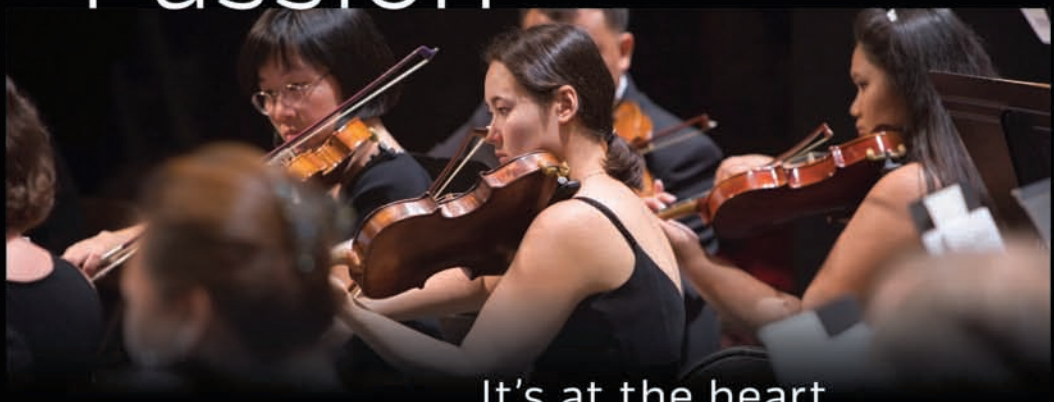

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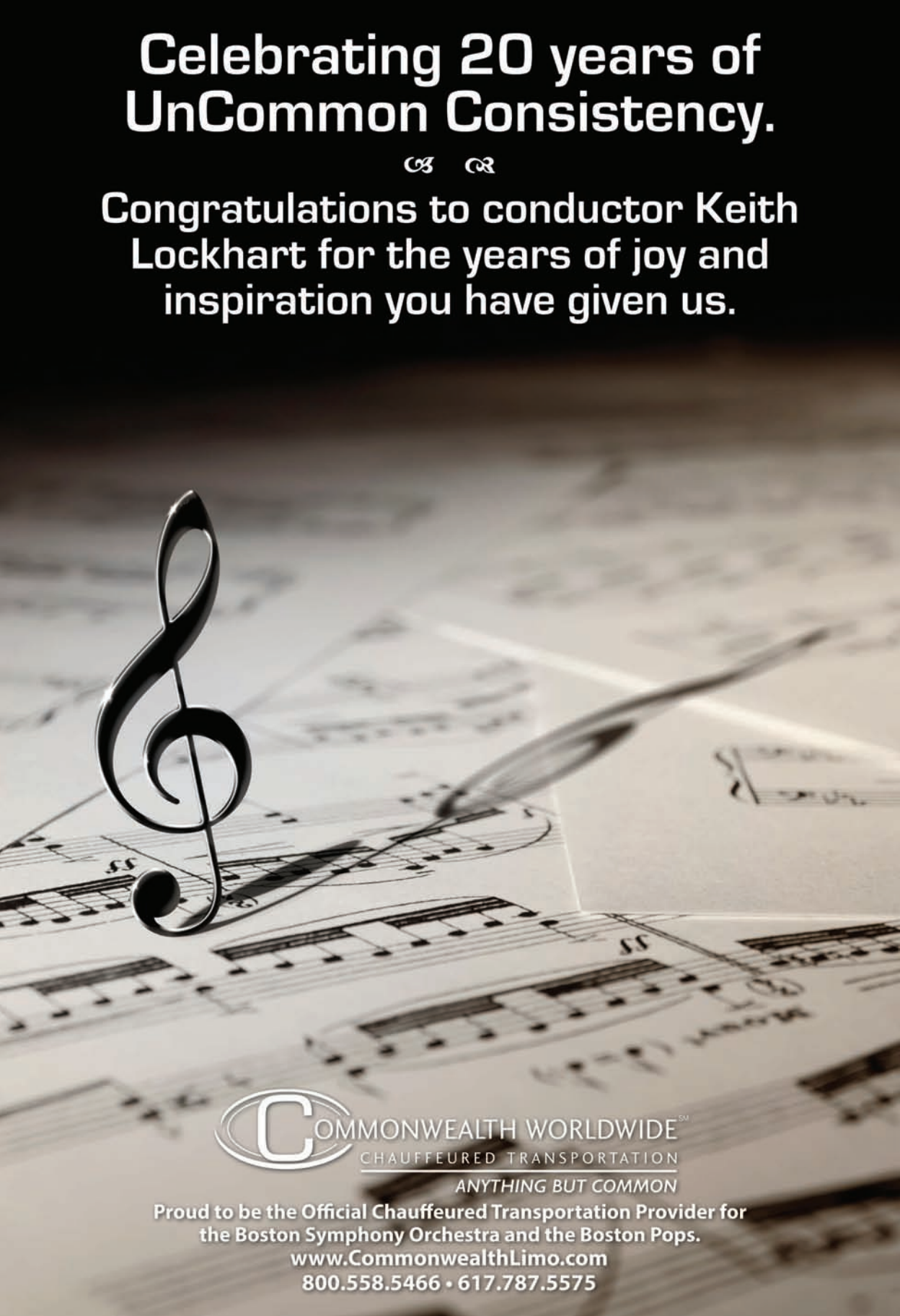

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- three display cases in the Brooke Corridor celebrating Keith Lockhart's twenty-year tenure as Conductor of the Boston Pops Orchestra. Featured items include a photograph of John Williams passing the baton to Keith Lockhart; programs from Lockhart's debut performance as Pops Conductor, both in Symphony Hall and in Carnegie Hall; and the sneakers he wore for the cover photograph of his first recording with the Pops—*Runnin' Wild*.
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad

John Willliams passes the baton to Keith Lockhart, making him the 20th Conductor of the Boston Pops, February 6, 1995.

Album cover of the Boston Symphony Chamber Players' 1966 Grammy-winning first commercial recording on RCA

KEITH LOCKHART

Celebrating his twentieth anniversary as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons (see page 22).

Keith Lockhart has conducted nearly 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the opening game of the 2007 MLB World Series. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2014—was featured on national network television through 2013; this past summer the first-ever Boston Pops webcast brought the event to 1.3 million music fans worldwide.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. He and the Pops were a major inspiration behind the creation of BSO Classics, the in-house recording label for both the Boston Symphony and Boston Pops. *The Red Sox Album* and *A Boston Pops*

Christmas–Live from Symphony Hall are two of their recent releases. *The Dream Lives On: A Portrait of the Kennedy Brothers* (BSO Classics)—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

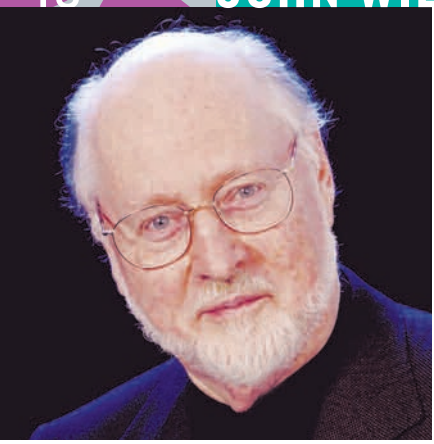
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter, to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriot, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also

has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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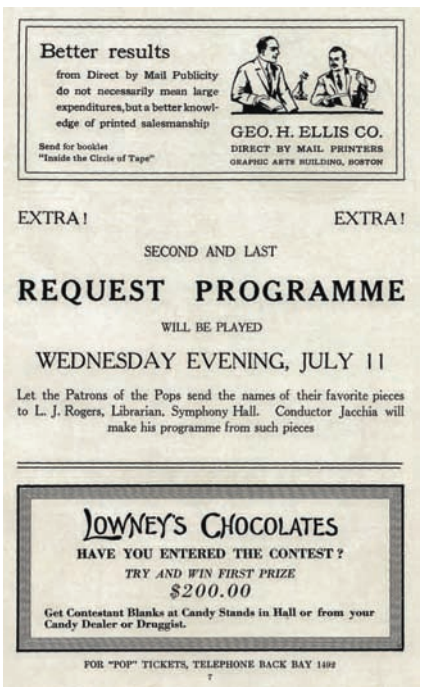
ABOUT THE BOSTON POPS

In 2015 the Boston Pops enters its 130th season, but the most significant celebration this year is for Keith Lockhart, who marks his 20th anniversary as Boston Pops Conductor. The season's programming showcases a remarkable range of music; introduces new artists, world premieres, and innovations; and brings the best of the exclusive arrangements from Boston Pops library to the Pops audience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)
Arthur Fiedler, conductor of the Boston Pops for nearly fifty years (bottom circle)
Keith Lockhart, who marks his 20th anniversary at the helm of the Boston Pops this year (left)
A program book announcement about the 1916 version of "By Popular Demand" (bottom)

food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49

Boston Pops Laureate Conductor John Williams leads annual Film Night concerts at Symphony Hall and Tanglewood (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)

Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,700 Boston Pops concerts in his twenty-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience (see page 22 for a graphic display of artists with whom he has collaborated). He has made 75 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.

From Opening Night, which brings the versatile Bernadette Peters back to the Symphony Hall stage, to the season-closing performances featuring the spectacular acrobatics of Cirque de la Symphonie, 2015 at the Boston Pops promises to be a fitting celebration of Keith Lockhart's tenure. New for 2015 are five interactive concerts called "By Popular Demand," during which audience members can vote on their mobile devices in such cat-

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade

egories as "Favorite John Williams Movie Theme" and "Favorite Bugs Bunny Moment" to decide what the orchestra will play next. Following the success of last year's "*Oz* with Orchestra" performances, the Pops presents *Singin' in the Rain*, named the American Film Institute's greatest movie musical, on the big screen with live orchestral accompaniment. Highlighting a British-themed program is music of the Beatles, given full symphonic treatment, as well as a new take on Benjamin Britten's *Young Person's Guide to the Orchestra* presented by humorist John Hodgman (*The Daily Show*). Four Broadway talents from the original cast of *The Jersey Boys* have joined forces as The Midtown Men and bring music of the 1960s to life in several concerts, which also include a Pops medley of vintage television themes and other music evoking the *Mad Men* era. John Williams returns for the annual Film Night concerts featuring his own signature works and other notable movie music. Brian O'Donovan (*A Celtic Sojourn*) serves as host for a program exploring the remarkable breadth and influence of Celtic music, to include selections from the Grammy-nominated Pops recording *The Celtic Album*. The incomparable Audra McDonald, whose sixth Tony in 2014 makes her the most decorated performer in the history of the awards,

Jason Alexander returned to the Boston Pops stage for Opening Night 2014 (top)
Melissa Etheridge made her Boston Pops debut in June 2014 (bottom)

returns to perform with the Pops. Also returning is Charles Floyd, who has become synonymous with Boston Pops Gospel Night, this year joined by the legendary Blind Boys of Alabama and the Boston Pops Gospel Choir. America's greatest living musical theater composer is honored with "Simply Sondheim in Concert," a new tribute featuring lush orchestral arrangements of his music; Broadway's Marin Mazzie and Jason Danieley, joined by Fellows of the Tanglewood Music Center, will bring to life Stephen Sondheim's most memorable songs. One of last year's biggest hits, Cirque de la Symphonie, returns, juxtaposing the musical artistry of the Boston Pops musicians with the mind-blowing physical artistry of aerialists, contortionists, strongmen, jugglers, and other circus performers.

Keith Lockhart comments on reaching this career milestone and the 2015 Pops season: "The world has changed dramatically since I was first invited to lead the remarkable musicians of the Boston Pops in 1995. At that time there were no cell phones, email, or MP3 files, and the orchestra had just started to explore the idea of putting a website online. Twenty years later, I continue to be reminded that no matter how far we might advance technologically—and I'm among the first in line to appreciate the next new audio gadget—there's absolutely nothing like the live concert experience and the joy and wonderment it inspires in Boston Pops fans far and wide. So whether your iTunes is packed with Broadway ballads, the music of the Beatles, Celtic folk tunes, film soundtracks, full-length symphonies, American songbook classics, Sousa marches, or contemporary pop, I hope music lovers in Boston and beyond will come hear the one and only Boston Pops perform their favorite music in world-famous Symphony Hall."

Cirque de la Symphonie wowed audiences last season and returns in 2015 (top)
Tony award-winner Billy Porter donned his "Kinky Boots" for his 2014 Boston Pops debut (top)

KEITH LOCKHART "THEN AND NOW"

From "An Interview with Keith Lockhart" in the 1995 Opening Night at Pops program book (in black print) and an April 2015 "Peek Inside the Daily Life" of the Pops Conductor in InTune, the exclusive donor newsletter of the Friends of the Boston Symphony, Boston Pops, and Tanglewood (in blue print)

Q: What were your thoughts when it sank in that the Boston Pops Orchestra was looking you over?

KL: That's the moment when your heart leaps to your throat. I already had conducted the Boston Pops Esplanade Orchestra, in June 1993. At that time, the people at the Boston Symphony were still making very few allusions to a search for a conductor for the Boston Pops Orchestra. When they brought me back in September 1993 for a special concert, I got the feeling a little more intensely that I was under the microscope. Then, in May 1994, I was invited into Symphony Hall to do two different sets of concerts during the Boston Pops season. By that time, the Symphony's Managing Director, Kenneth Haas, had been candid enough to say there was some interest in me as a more permanent fixture. That's when the magnitude of it really hit me.

What has changed over the last twenty years? Well, on a personal level, having kids makes a huge difference. It was easier when I just had to take care of myself, but I wouldn't change a thing in my current life (although I'd love it if they'd sleep an hour later!).

Q: How did it feel when you first took the podium with the Boston Pops in May 1994?

KL: Boston has the reputation of being very demanding. The orchestra expects you to do what is needed immediately and not waste anybody's time, so I couldn't help being a little apprehensive. But in fact, I found the situation delightful. The response is incredible—it's one of the quickest orchestras I've ever conducted. Everybody jumps immediately into the fray, putting on an amazing display of ensemble competence. I felt immediately at home.

I didn't have a cell phone or an email address when I came to Boston in 1995. As it has for all of us, having such instant access to information and communication has been a double-edged sword. It's great to be able to get press calls done in the car, but also great to have down time to think and relax. It's far easier for people to get in touch with me, and easy to answer questions coming in from all sides with a quick email. I kind of miss that daily hour-long meeting with my assistant, when she would bring in two pages of questions and a whole sheaf of pink phone message slips.

Q: What plans do you have for the future of the Boston Pops?

KL: I can mention two agendas, which are related. One is to diversify the range of offerings the Boston Pops presents to the musical public in Boston. The other is to bring in a younger and more diverse audience—which is of course what every symphony orchestra wants to do.

Q: How would you diversify the programming?

KL: The concert format that Arthur Fiedler established, the standard "Evening at Pops," is a wonderful thing, and it has served its purpose very, very well for some 65 years. But that's not the only kind of concert experience and it's not the only kind of repertoire that the Boston Pops Orchestra can perform. We might also consider the possibility of mixed-media concerts, if you will. We might present some other artists side-by-side with the Pops, in a "Lollapalooza" approach. That way, we could show that these types of music can not only co-exist peacefully, but build off each other.

Q: This sort of programming would serve your second agenda, of broadening the audience.

KL: I think we do need to be inventive in thinking about different types of concerts, and even different venues, in looking for a younger audience. In a way, this has always been an entertainment that people have come to gradually. But it's also important to make sure that my generation, ten years from now, has begun to see the Pops as an attractive choice of entertainment. Part of the problem is that we tend to be interested in short-term results. We want to get an audience into the hall now, when we'd do better to plant seeds for future growth.

Popular music at the turn of the century—or even in the 1930s, when Arthur Fiedler took over the Boston Pops Orchestra—was what today we would call light classical music. The basic sounds, the building blocks of popular music, were still based on the symphony orchestra. In the 1960s, with the triumph of rock, the basic sound of popular music and the basic material from which it's built moved away from what you would hear in an orchestra concert. I think it's important for us not to try to be something that we're not. But there's a lot that we can do.

Q: What are some other challenges ahead for the Boston Pops?

KL: The problem that all music and musicians face is that we live in a highly visual age. We receive most of our education now through visual rather than aural sensations.... We would do well to remember that we are an entertainment industry, and that our job is to make the audience enjoy what we do, or be moved by it, or be touched in some visceral way. Then we'll be on the road to maintaining future audiences.

The multimedia capacity of Symphony Hall and the Pops experience is another change over the last two decades. I used to only have to worry about how the music sounded... now I also have to worry about how it looks!

What hasn't changed in twenty years is the thrill that I get every time I walk onto that stage to lead a concert, and the love people feel for "America's Orchestra"—the Boston Pops.

THE BOSTON POPS HASHTAG CONTEST

Share your Boston Pops memories and photos from the last 20 years by using #Happy20thKeith on Facebook, Twitter, or Instagram, and you will automatically be entered to win one of three chances to attend a Pops performance. Prizes include 20 tickets to attend the June 13th Cirque de la Symphonie concert, complete with complimentary food and beverages (winner selected May 29); two VIP tickets to the July 4th Boston Pops Concert on the Charles River Esplanade (winner selected June 13); and a weekend getaway for two to Tanglewood to attend the Cirque de la Symphonie Pops concert on August 21, with transportation and hotel provided (winner selected June 13). Contest participants must be 18 or older. The Boston Pops is on Facebook at www.facebook.com/thebostonpops and can be found on Twitter and Instagram @thebostonpops.

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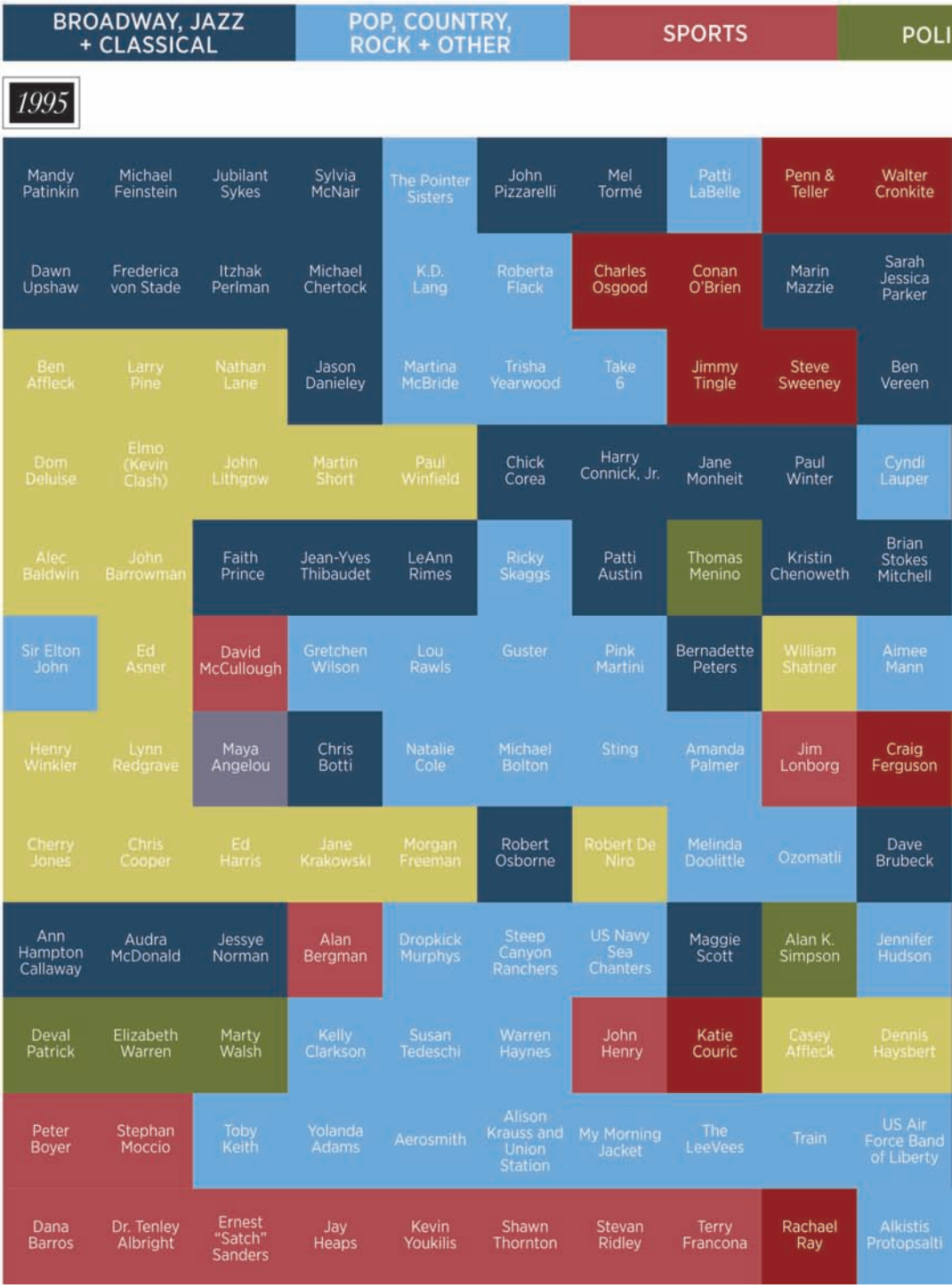
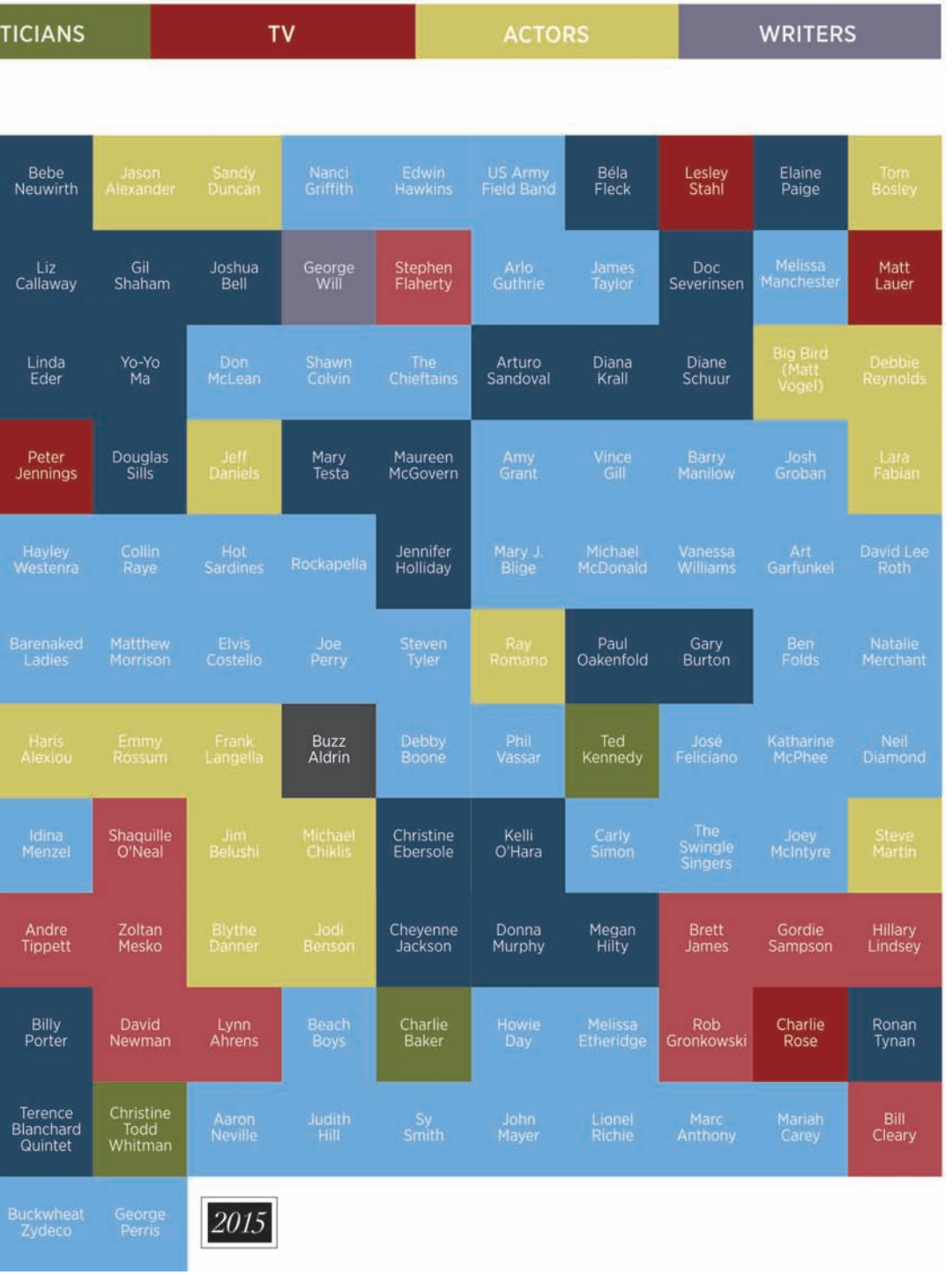


Lockhart and the Boston Pops.



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Yesterday	Lennon/McCartney-Brubeck
Eleanor Rigby	Lennon/McCartney-Mathes
When I'm 64	Lennon/McCartney-Brubeck
She's Leaving Home	Lennon/McCartney-Brubeck
Strawberry Fields/Penny Lane	Lennon/McCartney-Mathes
All You Need Is Love	Lennon/McCartney-Brubeck
Here Comes the Sun	Harrison-Mathes
The Long and Winding Road	Lennon/McCartney-Mathes
A Little Help From My Friends: A Beatles Sing-Along Sergeant Pepper's Lonely Hearts Club Band—With a Little Help From My Friends—Twist and Shout—Hey Jude	arr. Hollenbeck

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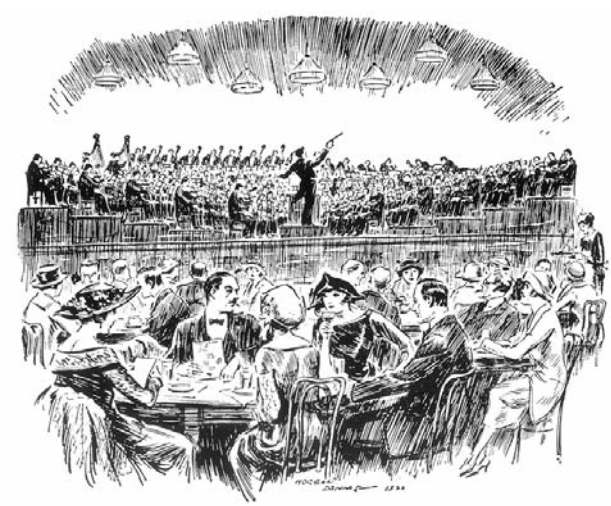

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Saturday afternoon, May 16, 2015, at 3

KEITH LOCKHART conducting

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Pomp & Circumstance March No. 1	Elgar
Fantasia on *Greensleeves*	Vaughan Williams
The Young Person's Guide to the Orchestra, Opus 34 JOHN HODGMAN, writer and narrator	Britten
All About That Bass	Kadish/Trainor-Chase

INTERMISSION

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The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Taunton High School Music Department; Hospitality Tours

Saturday evening, May 16, 2015, at 8

JOHN MORRIS RUSSELL conducting

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BOSTON UNIVERSITY NIGHT AT POPS

I Got You (I Feel Good)	Brown
Overture to *West Side Story*	Bernstein-Peress
Rhumba from *Cuban Overture*	Gershwin
Carousel Waltz	Rodgers-Walker
Piano Concerto in A minor, Opus 16 First movement: Allegro molto moderato LEON BERNSDORF A winner of the 2015 Boston University Soloists' Competition*	Grieg
Danse Bacchanale from *Samson and Delilah*	Saint-Saëns

INTERMISSION

Go B.U.	Weeks-Norcott

Presenting

SONS OF SERENDIP

Micah Christian, vocals | Cordaro Rodriguez, piano
Kendall Ramseur, cello | Mason Morton, harp

Don't You Worry Child	Angello/Axwell/Ingrosso/Martin/Zitron-Rodriguez/Ramseur
Somewhere Only We Know	Chaplin/Hughes/Rice Oxley-Rodriguez

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Song lyrics appear on page 45.

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Mr. Bernsdorf, the winners include Yu Mi Bae (cello) and Sang Yoon Kim (clarinet).

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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2014 YOUNG ARTISTS COMPETITION WINNERS

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Boston Latin School

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Homeschooled

Kevin Sherman
Marblehead High School

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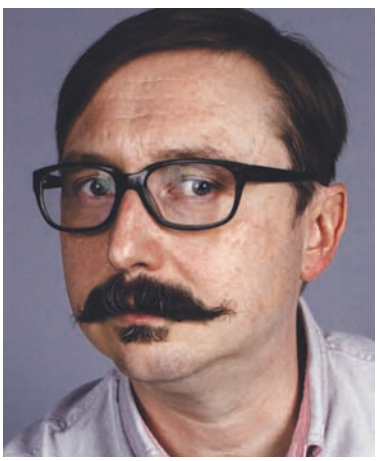
JOHN HODGMAN



Before he went on television, John Hodgman, born and raised in Brookline, Massachusetts, was a simple writer, humorist, expert, and Former Professional Literary Agent living in New York City. In this capacity, he has served as the Humor Editor for the *New York Times Magazine*, frequent contributor to "This American Life," advice columnist for McSweeney's, comic book reviewer for the *New York Times Book Review*, and a freelance journalist specializing in food, culture, non-wine alcohol, *Battlestar Galactica*, and most other subjects. This was enough of a career for any human. But then he wrote a book of invented trivia and completely fake facts entitled *The Areas of My Expertise* and was asked to appear on *The Daily Show with Jon Stewart*, where he provides commentary as the show's Resident Expert. Since then, he has unexpectedly become a comedian and famous minor television personality, appearing as the "PC" in a series of television ads for Apple brand computers, and guest roles as "the person wearing glasses" in a variety of films and TV shows, including *Coraline*, *Community*, and *Battlestar Galactica* (a show he once wrote about as a journalist). In addition, he appeared as Jason Schwartzman's nemesis, Louis Greene, on all three seasons of HBO's *Bored to Death*. Currently John is featured in the FX series *Married*, appears in Steven Soderbergh's *The Knick* on Cinemax, and can be seen as a member of the Tone Hangers in the forthcoming feature film *Pitch Perfect 2*. Two best-selling books followed *The Areas of My Expertise*, concluding his "Complete World Knowledge" trilogy in 2012 with the apocalyptic *That Is All*. John also recently starred in his own Netflix special, *John Hodgman: Ragnarok*. As a comedian, he has headlined at clubs and theaters around the country, including the San Francisco Sketchfest. He is a two-time main stage speaker at the TED conference, the former color commentator at the Emmys, and, most surreally, he grilled the President of the United States on his nerd credentials at the 2009 Radio and Television Correspondents Dinner. *Judge John Hodgman* is a more-or-less weekly podcast in which John listens to real life disputes on issues such as: Is chili a soup or a stew? Is this room in my house called an "office" or a "den" or "a room full of junk"? Is a machine gun a robot? New episodes air on MaximumFun.org. From time to time, he is asked to explain his professional life, and in particular, the effect of this dramatic and surprising change of fortune, and typically, he finds he cannot do it. Visit johnhodgman.com for further information.

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LARRY "CHA-CHI" LOPRETE

Born and raised in Cambridge, Massachusetts, Larry "Cha-Chi" Loprete began his love affair with music on February 9, 1964, the day the Beatles performed for the first time in the United States on *The Ed Sullivan Show*. For many who witnessed it, the Beatles' performance stirred up a passion for creativity and possibility and for Cha-Chi, it soon evolved into a lifelong love of radio. In 1981 Cha-Chi fulfilled what he describes as his "ultimate dream"—he began his radio career at Boston's biggest rock radio station, WBCN 104.1 FM–The Rock of Boston. Starting humbly as a WBCN "Listener-Line" volunteer answering the station's request line, with hard work and determination he was soon hired as the station's Assistant Promotion Director. His expansive knowledge and love of the Beatles became clearly evident to his peers at WBCN and this passion paid off in the mid-1980s when Cha-Chi was granted the extraordinary opportunity to have an air shift on WBCN as host of a new program called "Get Back to the Beatles." Then he was promoted again, this time to the much-coveted position of Promotion Director for WBCN. In 2001 new stripes were added when Cha-Chi was appointed Marketing Director at WZLX 100.7FM, Boston's Classic Rock, in addition to WBCN. When WBCN closed its doors in August 2009 and became 98.5 The Sports Hub, Cha-Chi assumed the role of Marketing Director, overseeing promotions and marketing for the radio station. Unwavering in his determination to bring

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the best radio has to offer, Cha-Chi was nominated an unprecedented six times for Promotion/Marketing Director of the Year by *Billboard* Magazine and won twice. In 2005 Cha-Chi became the host of WZLX's "Breakfast with the Beatles" airing Sunday mornings at 8. With new media frontiers to be explored and expanded, Cha-Chi has also been tapped to host a new CBS Radio podcast titled "Get Back To The Beatles," which will soon be found on CBS's content line-up www.Play.it. Through the years, Cha-Chi has interviewed Paul, George, and Ringo on multiple occasions as well as such other significant "Beatle people" as George Martin, Yoko Ono, Julian Lennon, Cynthia Lennon, Pattie Boyd-Harrison, and Pete Best. Cha-Chi's extensive knowledge of the Beatles—both as a band and individually—and his significant collection of Beatles memorabilia have earned him a reputation as Boston's Beatles historian and keeper of the flame. This November Cha-Chi will be celebrating his 34th year at CBS Radio/Boston. He credits his success to that night in February 1964 when the Beatles changed the world and changed him.

JOHN MORRIS RUSSELL

John Morris Russell, who is in his fourth season as Conductor of the Cincinnati Pops, makes his Boston Pops debut this week. He is also music director of the Hilton Head Symphony Orchestra, in South Carolina, where he leads the classical subscription series as well as the prestigious Hilton Head International Piano Competition; in spring 2015 he was named Principal Pops Conductor of the Buffalo Philharmonic. Upon completing his eleven-year tenure as music director of the Windsor Symphony Orchestra in Ontario, Canada, in 2012, Mr. Russell was named that orchestra's first Conductor Laureate. Mr. Russell's recent collaborations include Amy Grant and Vince Gill, Brian Stokes Mitchell, Michael McDonald, Ann Hampton Callaway, George Takei, and Megan Hilty, as well as Steve Martin, Edie Brickell, and the Steep Canyon Rangers. He has made three recordings with the Cincinnati Pops and in December he led the ensemble on its first-ever Florida tour. As a guest conductor, Mr. Russell has worked with such Canadian orchestras as Toronto, Edmonton, Calgary, Vancouver, Victoria, Kitchener-Waterloo, and Orchestra London. Recent and upcoming U.S. engagements include the Boston Pops, as well as the orchestras of Detroit, Houston, Indianapolis, Dallas, Louisville, Milwaukee, Buffalo, Miami's New World Symphony, the Minnesota Orchestra, Oregon Symphony, Colorado Symphony, New Jersey Symphony, New York Pops, New York City Ballet, New York Philharmonic, the Los Angeles Philharmonic at the Hollywood Bowl, and the Cleveland Orchestra at the Blossom Music Festival. Abroad he conducted at Vienna's famed Musikverein a concert that featured the Harlem Boychoir, the Vienna Choir Boys, and the actor Gregory Peck, a performance that continues to be televised throughout Europe and Japan, and in the USA on PBS. John Morris Russell is widely considered one of North America's leaders in orchestral educational programming. From 1997 to 2009 he conducted the "LinkUP!" educational concert series at Carnegie

Hall, the oldest and most celebrated series of its kind, created by Walter Damrosch in 1891 and made famous by Leonard Bernstein. The "Sound Discoveries" series Mr. Russell developed with the Cincinnati Symphony Orchestra remains a leading model for educational concerts. In Windsor, he developed the Peanut Butter n' Jam series for young children, Family Jamboree, and the One Community-One Symphony project that engaged a dozen high school performing ensembles. He also spearheaded the creation of the Windsor-Essex Youth Choir and the Windsor Symphony Youth Orchestra. John Morris Russell has served as associate conductor of the Cincinnati Symphony, associate conductor of the Savannah Symphony Orchestra, Director of the Orchestral Program at Vanderbilt University, and music director with the College Light Opera Company in Falmouth, Massachusetts. He received a master of music degree in conducting from the University of Southern California, Los Angeles, and a bachelor of arts degree in music from Williams College in Massachusetts. He has also studied at the Guildhall School of Music and Drama in London, the Cleveland Institute of Music, the Aspen Music Festival in Colorado, and the Pierre Monteux School for Conductors in Hancock, Maine.

ALEXANDER HERSH

Alexander Hersh, a fourth-generation string player, has performed in the United States, Canada, and Europe. As a soloist and as a chamber musician, he has received awards from the Hellam Young Artist Competition, New England Conservatory Honors Ensemble Competition, Society of American Musicians, the Saint Paul String Quartet Competition, the Jules M. Laser National Chamber Music Competition, the Chicago National Chamber Music Competition, and the Fischoff National Chamber Music Competition. Mr. Hersh has participated in music festivals worldwide including the Perlman Music Program Chamber Music Workshop, Amsterdam Cello Biennale, Kronberg Academy Cello Masterclasses, Kneisel Hall, Domaine Forget, New York String Orchestra Seminar, National Arts Centre Young Artists Programme, Madeleine Island Summer Music Camp, and the Meadowmount School of Music. In summer 2014 he served as principal cellist for the Lucerne Festival Academy Orchestra in Lucerne, Switzerland. Raised in Chicago, Alexander Hersh began playing the cello at the age of five. He studied with Steve Balderston and Hans Jensen, and attended the Academy at the Music Institute of Chicago. As a high school student he twice appeared on NPR's "From the Top," and performed as soloist with the Chicago Youth Concert Orchestra and the Oak Park Symphony. Mr. Hersh is currently finishing his undergraduate studies (bachelor of music degree in cello performance) at New England Conservatory, where he is a student of Laurence Lesser and recipient of the Clara M. Friedlaender Scholarship. Upcoming performances include recitals in Boston and Chicago, an engagement with the Vasari String Quartet at the Kennedy Center in Washington, D.C., a concert at the Salon Series at Darnton and Hersh Fine Violins in Chicago, as well as a full-length recital in Jordan Hall at the New England Conservatory.

TUFTS UNIVERSITY *A CAPPELLA* GROUPS

Founded in 1984, the **Amalgamates** are Tufts University's oldest coed *a cappella* group. With members from all over the world, the 'Mates are represented by both the current singers and a network of over 150 alumni worldwide. In the past, the group has performed at London's National Portrait Gallery, Disney World, Rockefeller Center, The Strip in Las Vegas, Spain, Jamaica, Paris, Dusseldorf, Fenway Park, and many other places around the world. Their past albums have won Contemporary *A Cappella* Recording Awards (CARAs) ranging from Best Song to Best Soloist to Best Mixed Collegiate Album from the Contemporary *A Cappella* Society of America (CASA). They have also had a number of songs on the annual Best of College *A Cappella* (BOCA) CDs. *Prime*, the group's eleventh studio album, was honored on the *Voices Only* 2009 compilation with "The Pretender" and was shortlisted for a CARA Best Mixed Collegiate Album. The lead track off the EP Teaser, "Let It Die," was selected for 2009's *Sing Six: Sunny Side Up* compilation by CASA. The second track from *Hands Off the Mannequin!* (the group's twelfth studio album),

"When the Day Met the Night," was selected for *Voices Only* 2011. Most recently, the 'Mates released their thirteenth album, *Odd Man In*. Its third track, "Undisclosed Desires," was selected for *Sing 10*, and its first track, "Paris (Ooh La La)," was selected for *Best of College A Cappella* (BOCA) 2014 and *Voices Only* 2013.

Founded in 1963, the **Jackson Jills** is Tufts University's oldest all-female *a cappella* group and recently released its 50th anniversary album, *Moonlighting*. This non-profit ensemble

frequently sings at charity events, fundraisers, nursing homes, schools, and private parties, sharing its love of music with audiences. The group's versatile vocal style encompasses standards by the Beatles and Pat Benatar as well as music of contemporary stars like Rihanna, Bruno Mars, and Beyoncé. The Jackson Jills' recordings have received numerous Contemporary *A Cappella* Recording Awards and have been featured by *Rolling Stone*; individual tracks have appeared on *Best of College A Cappella* (BOCA) albums and CAMO best-of *a cappella* albums.

As Tufts University's oldest all-male *a cappella* group, the **Beelzebubs** have been bringing "Fun Through Song" to the world since 1963. In recent years the "Bubs" have been featured on NBC's *The Sing-Off* and Fox's *Glee*. The group has performed for President Obama and in many places around the United States and the world, including Disney World, Brazil, Argentina, China, Japan, Greece, England, and Turkey. Whether performing for preschoolers or presidents, the Bubs bring music to life.

LEON BERNSDORF

Born in 1992 in Hamburg, Germany, Leon Bernsdorf received his first piano lessons at age five. Only a year later, he received a scholarship from Hamburg's youth music foundation, and was taught by the renowned piano pedagogue Carol Tainton. In 2007 Leon became a pre-college student at the HfMT Hamburg under the tutelage of Prof. Volker Banfield. After graduation, he continued his studies with Prof. Boaz Sharon at Boston University's College of Fine Arts, where he received his bachelor's degree, *cum laude*, in May 2014. Currently pursuing a master of music degree at Boston University, Leon studies with Prof. Pavel Nersessian. In addition, he has participated in master classes given by Karl-Heinz Kaemmerling, John Perry, John O'Connor, and Ian Hobson. Since age six, Leon Bernsdorf has participated in various categories of Germany's Jugend Musiziert contest and other competitions, winning first prizes at the Grotrian Steinweg Competition and the Steinway Competition in Hamburg. In 2007 and 2008, he won first prizes on the federal level of Jugend Musizert, for which he received a scholarship from the Deutsche Stiftung Musikleben. In November 2010 Leon won the second prize at the Liszt Competition at Moscow's Tchaikovsky Conservatory, playing Rachmaninoff's Piano Concerto No. 2 in the final round. This success led to performances throughout Europe, including appearances at the international music festivals in Bergamo and Verona, Italy. In April 2014 Leon won Boston University's Richmond Piano Competition, which resulted in a solo recital at the Tsai Performance Center.

SONS OF SERENDIP

Sons of Serendip is a quartet consisting of four friends, who through a series of serendipitous events, came together in graduate school at Boston University. These events led them to the popular TV show *America's Got Talent*, where they quickly became a favorite and made it into the 2014 finale. Since then, Sons of Serendip have been performing regularly and have released their first single, "O Holy Night," which reached #29 on the iTunes holiday charts. Their self-titled freshmen album, released in January 2015, features full versions of all of the songs performed on *America's Got Talent*. This unique and dynamic quartet consists of a harpist, cellist, pianist, and vocalist.

Micah Christian, lead singer and native of Randolph, Massachusetts, became interested in music at an early age. After singing a solo in the Massachusetts Southeastern District Senior Choir, he realized his potential as a musician and decided to follow his passion at Stonehill College. For the next five years, he spent his summers performing with the Cape Cod-based *a cappella* group Hyannis Sound. During those years, he also fell in love with his best friend from college and they were married in 2010. Together they have focused their life on helping to build a better world. Micah has volunteered for a year in Honduras, and spent a month in Calcutta, India, with Mother Teresa's Missionaries of Charity. After graduating in 2013 from Boston University with a master's of divinity, he and his wife volunteered in a rural community in northern Peru for another year.

Kendall Ramseur is a singer-songwriter, composer, and cellist from Charlotte, North Carolina. Kendall's relationship with music began at age seven when his father purchased an upright piano for the family. While excelling in his piano studies, Kendall found his instrument of choice at age ten, choosing to play the cello in his school orchestra. He went on to receive his bachelor's and master's degrees from the University of North Carolina School of the Arts and Boston University, respectively, in music performance with a concentration in cello. His hope is that through *America's Got Talent* he and the other members of the quartet can reach the masses and inspire people through their music.

Born in Atlanta, Georgia, Mason Morton lived in a house full of love and encouragement with his mom, an aunt, and his grandparents, acquiring his drive, determination, and taste in music from his grandparents. Music quickly became a passion for him, and he began to see his own potential with the help of his harp mentors: principal harpist of the Atlanta Ballet, Nella Rigell, and former principal harpist of the Boston Symphony Orchestra, Ann Hobson Pilot. Having completed his graduate studies at Boston University, he is thrilled his musical journey has led him to be a member of the Sons of Serendip and to *America's Got Talent*.

Cordaro Rodriguez, born in Charlotte, North Carolina, began teaching himself piano at age ten and became well-versed in several other instruments, as well as in music production. He has produced music for several well-known international artists. After graduating from Princeton in 2008 with a bachelor's degree in psychology, he spent a year volunteering as an English teacher in Ecuador. He then attended Boston University School of Law where he received his juris doctor degree in 2012. At Boston University he reconnected with his childhood friend, Kendall Ramseur, and met his future bandmates, Mason Morton and Micah Christian. After passing the bar, he was faced with a very difficult law market. After two years of being unable to find permanent full-time legal work, he enthusiastically welcomed the idea of auditioning for *America's Got Talent* to pursue his love for music.

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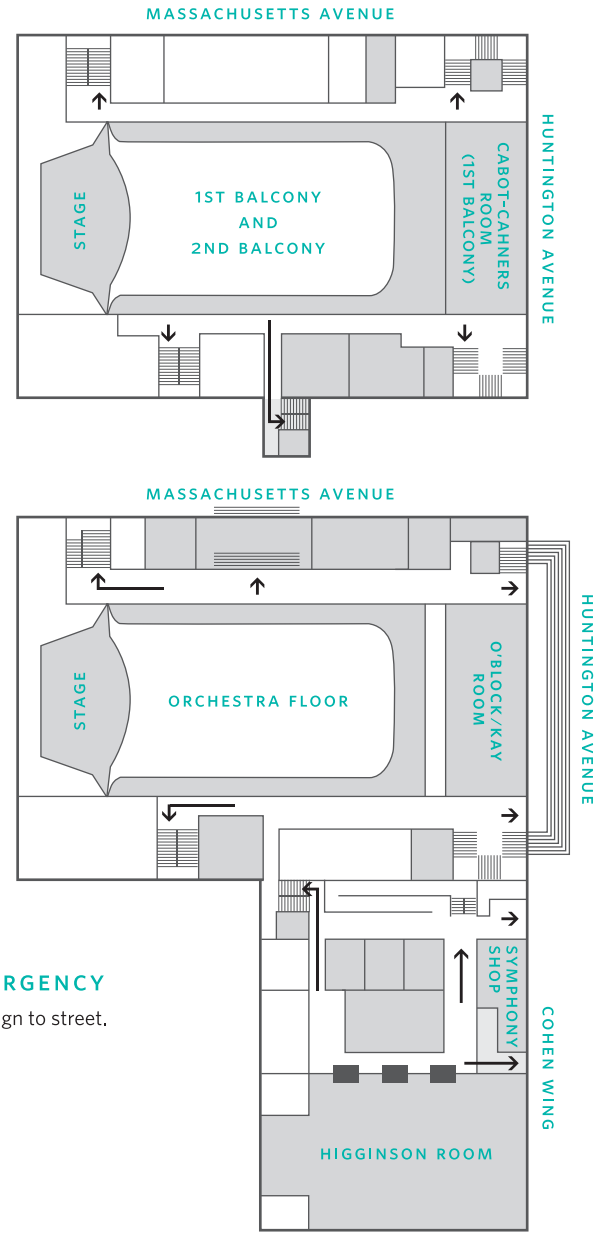

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

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Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

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First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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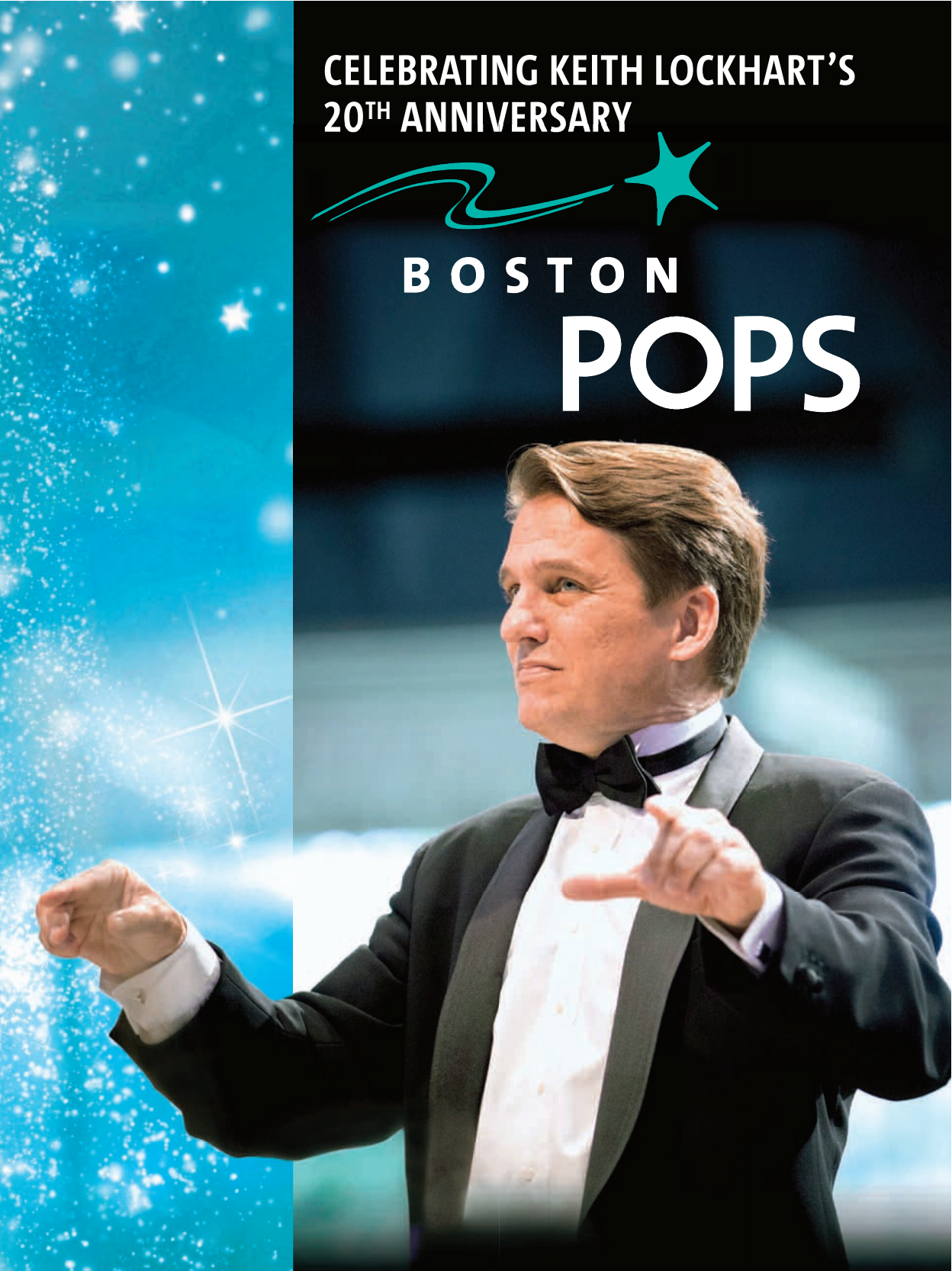

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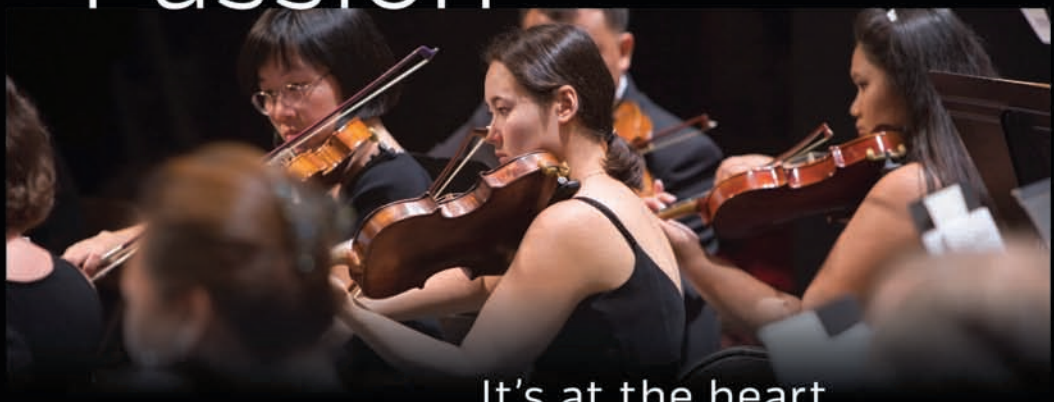

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- three display cases in the Brooke Corridor celebrating Keith Lockhart's twenty-year tenure as Conductor of the Boston Pops Orchestra. Featured items include a photograph of John Williams passing the baton to Keith Lockhart; programs from Lockhart's debut performance as Pops Conductor, both in Symphony Hall and in Carnegie Hall; and the sneakers he wore for the cover photograph of his first recording with the Pops—*Runnin' Wild*.
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad

John Willliams passes the baton to Keith Lockhart, making him the 20th Conductor of the Boston Pops, February 6, 1995.

Album cover of the Boston Symphony Chamber Players' 1966 Grammy-winning first commercial recording on RCA

KEITH LOCKHART

Celebrating his twentieth anniversary as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons (see page 22).

Keith Lockhart has conducted nearly 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the opening game of the 2007 MLB World Series. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2014—was featured on national network television through 2013; this past summer the first-ever Boston Pops webcast brought the event to 1.3 million music fans worldwide.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. He and the Pops were a major inspiration behind the creation of BSO Classics, the in-house recording label for both the Boston Symphony and Boston Pops. *The Red Sox Album* and *A Boston Pops*

Christmas–Live from Symphony Hall are two of their recent releases. *The Dream Lives On: A Portrait of the Kennedy Brothers* (BSO Classics)—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

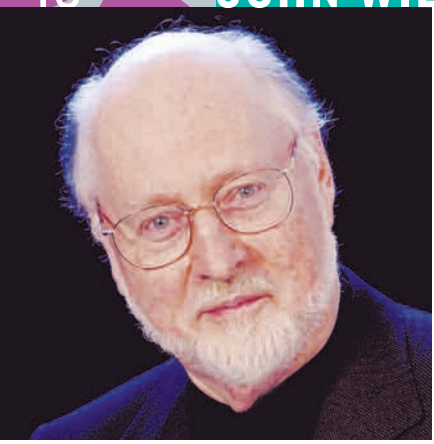
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter, to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriot, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also

has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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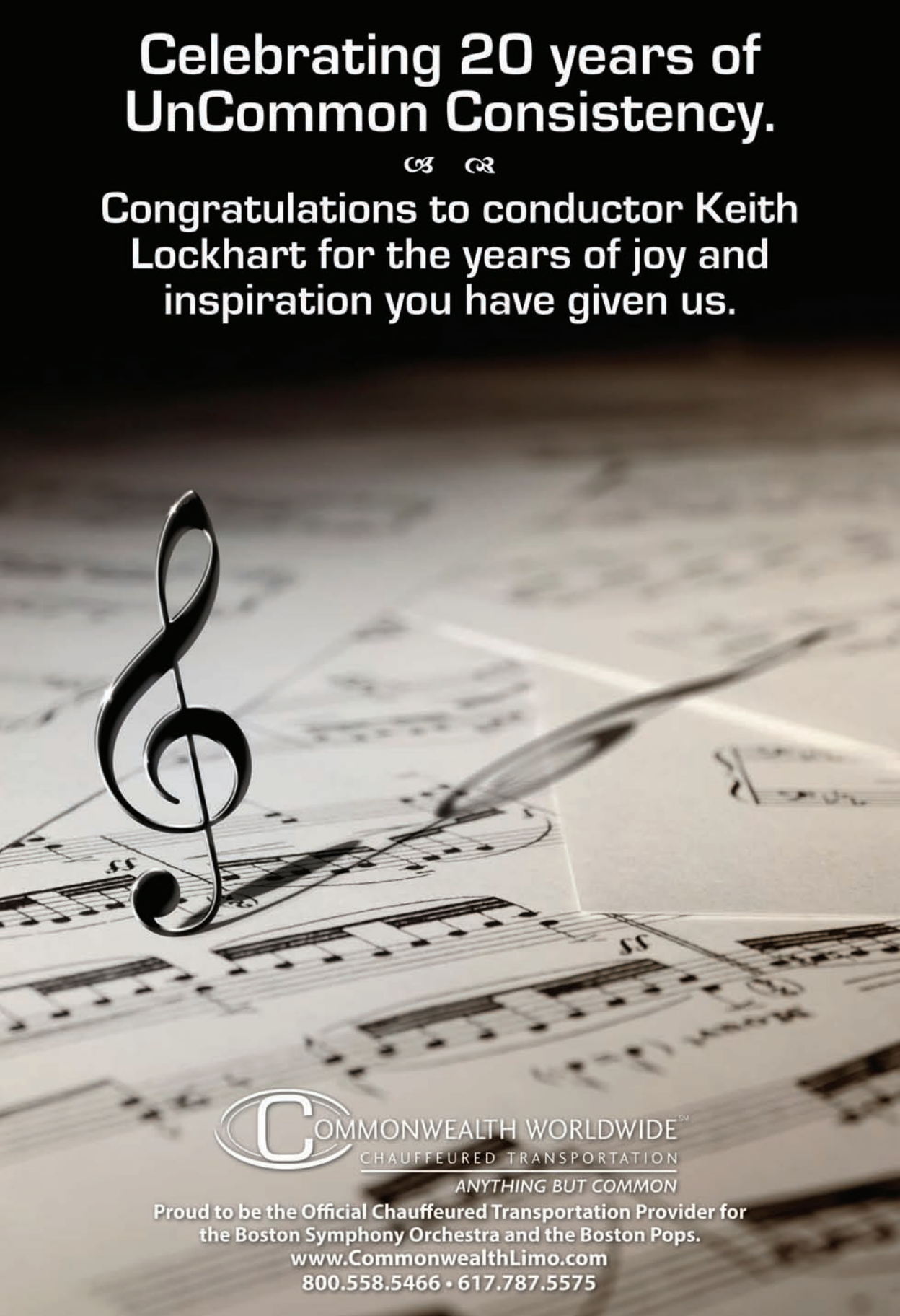

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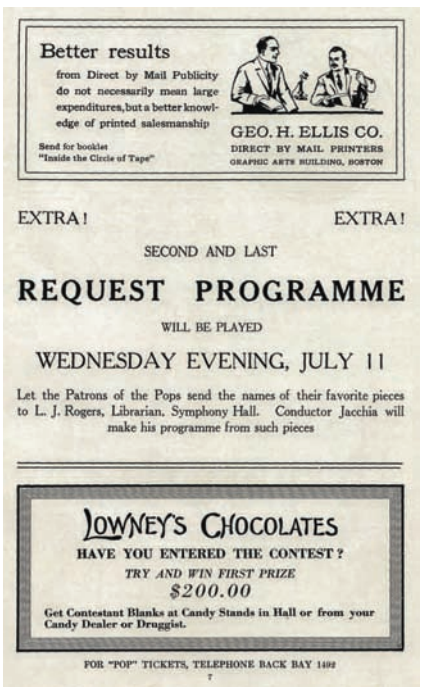
ABOUT THE BOSTON POPS

In 2015 the Boston Pops enters its 130th season, but the most significant celebration this year is for Keith Lockhart, who marks his 20th anniversary as Boston Pops Conductor. The season's programming showcases a remarkable range of music; introduces new artists, world premieres, and innovations; and brings the best of the exclusive arrangements from Boston Pops library to the Pops audience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)
Arthur Fiedler, conductor of the Boston Pops for nearly fifty years (bottom circle)
Keith Lockhart, who marks his 20th anniversary at the helm of the Boston Pops this year (left)
A program book announcement about the 1916 version of "By Popular Demand" (bottom)

food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49

Boston Pops Laureate Conductor John Williams leads annual Film Night concerts at Symphony Hall and Tanglewood (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)

Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,700 Boston Pops concerts in his twenty-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience (see page 22 for a graphic display of artists with whom he has collaborated). He has made 75 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.

From Opening Night, which brings the versatile Bernadette Peters back to the Symphony Hall stage, to the season-closing performances featuring the spectacular acrobatics of Cirque de la Symphonie, 2015 at the Boston Pops promises to be a fitting celebration of Keith Lockhart's tenure. New for 2015 are five interactive concerts called "By Popular Demand," during which audience members can vote on their mobile devices in such cat-

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade

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egories as "Favorite John Williams Movie Theme" and "Favorite Bugs Bunny Moment" to decide what the orchestra will play next. Following the success of last year's "*Oz* with Orchestra" performances, the Pops presents *Singin' in the Rain*, named the American Film Institute's greatest movie musical, on the big screen with live orchestral accompaniment. Highlighting a British-themed program is music of the Beatles, given full symphonic treatment, as well as a new take on Benjamin Britten's *Young Person's Guide to the Orchestra* presented by humorist John Hodgman (*The Daily Show*). Four Broadway talents from the original cast of *The Jersey Boys* have joined forces as The Midtown Men and bring music of the 1960s to life in several concerts, which also include a Pops medley of vintage television themes and other music evoking the *Mad Men* era. John Williams returns for the annual Film Night concerts featuring his own signature works and other notable movie music. Brian O'Donovan (*A Celtic Sojourn*) serves as host for a program exploring the remarkable breadth and influence of Celtic music, to include selections from the Grammy-nominated Pops recording *The Celtic Album*. The incomparable Audra McDonald, whose sixth Tony in 2014 makes her the most decorated performer in the history of the awards,

Jason Alexander returned to the Boston Pops stage for Opening Night 2014 (top)
Melissa Etheridge made her Boston Pops debut in June 2014 (bottom)

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returns to perform with the Pops. Also returning is Charles Floyd, who has become synonymous with Boston Pops Gospel Night, this year joined by the legendary Blind Boys of Alabama and the Boston Pops Gospel Choir. America's greatest living musical theater composer is honored with "Simply Sondheim in Concert," a new tribute featuring lush orchestral arrangements of his music; Broadway's Marin Mazzie and Jason Danieley, joined by Fellows of the Tanglewood Music Center, will bring to life Stephen Sondheim's most memorable songs. One of last year's biggest hits, Cirque de la Symphonie, returns, juxtaposing the musical artistry of the Boston Pops musicians with the mind-blowing physical artistry of aerialists, contortionists, strongmen, jugglers, and other circus performers.

Keith Lockhart comments on reaching this career milestone and the 2015 Pops season: "The world has changed dramatically since I was first invited to lead the remarkable musicians of the Boston Pops in 1995. At that time there were no cell phones, email, or MP3 files, and the orchestra had just started to explore the idea of putting a website online. Twenty years later, I continue to be reminded that no matter how far we might advance technologically—and I'm among the first in line to appreciate the next new audio gadget—there's absolutely nothing like the live concert experience and the joy and wonderment it inspires in Boston Pops fans far and wide. So whether your iTunes is packed with Broadway ballads, the music of the Beatles, Celtic folk tunes, film soundtracks, full-length symphonies, American songbook classics, Sousa marches, or contemporary pop, I hope music lovers in Boston and beyond will come hear the one and only Boston Pops perform their favorite music in world-famous Symphony Hall."

Cirque de la Symphonie wowed audiences last season and returns in 2015 (top)
Tony award-winner Billy Porter donned his "Kinky Boots" for his 2014 Boston Pops debut (bottom)

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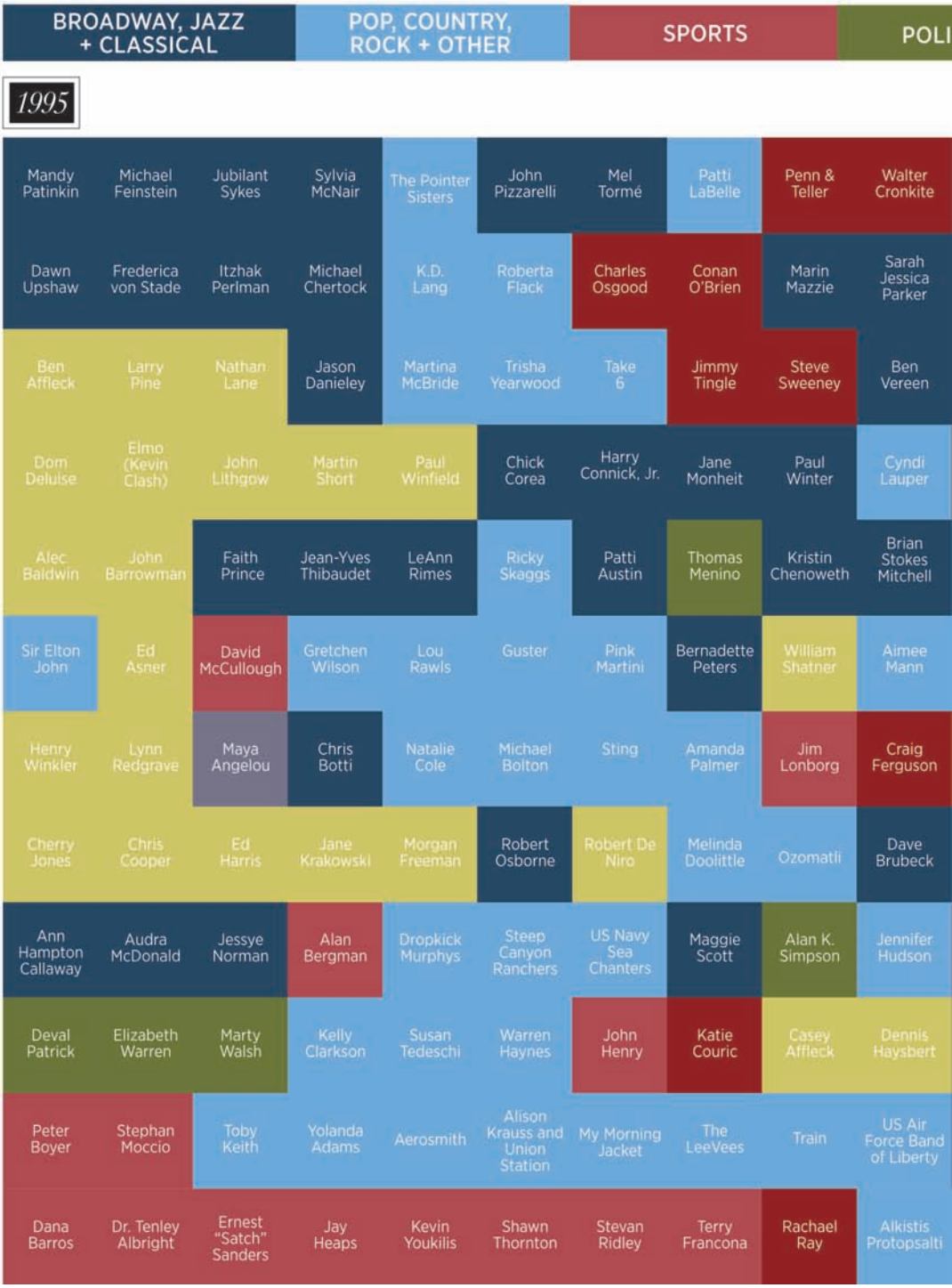
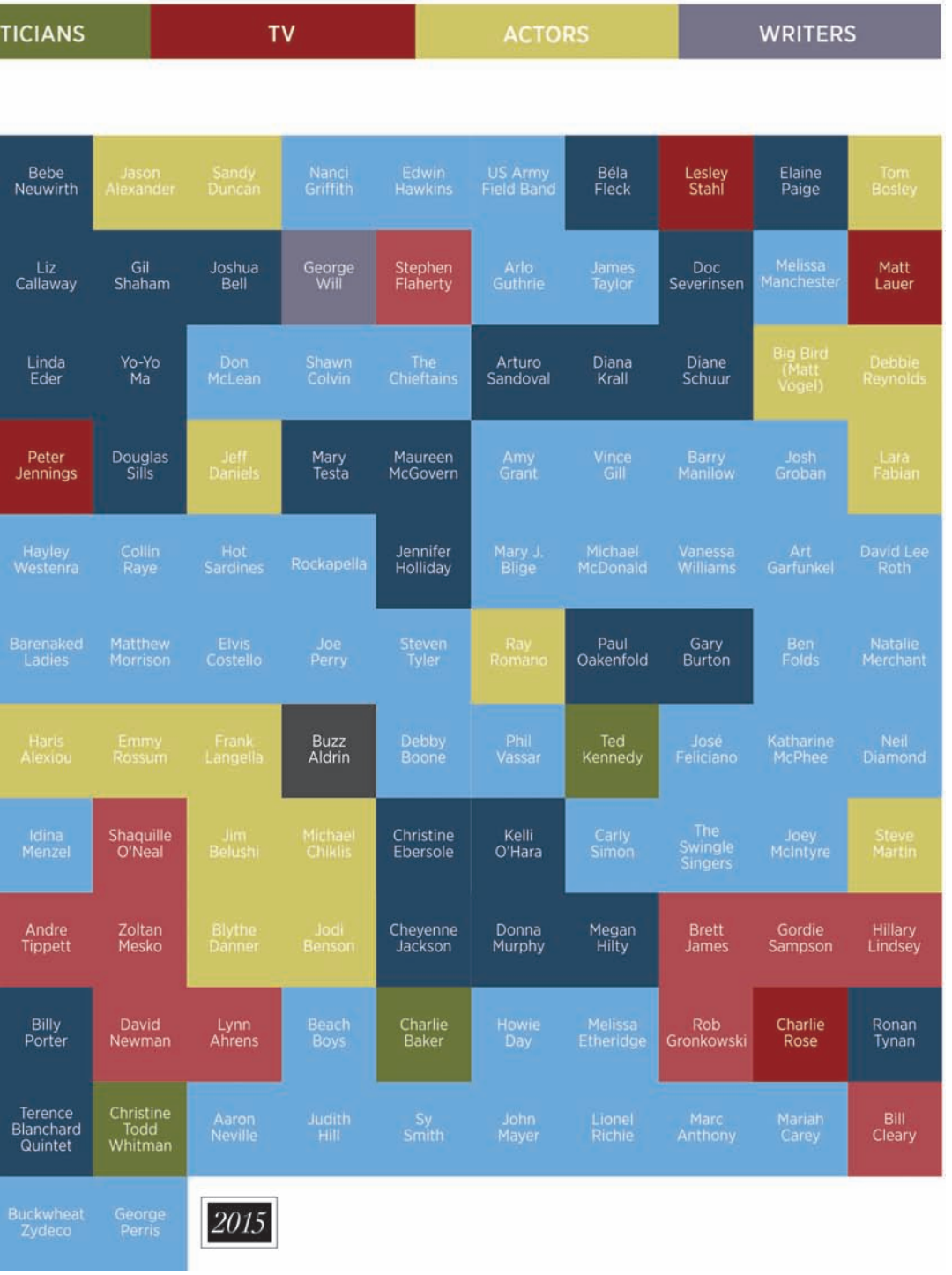
Over the past two decades, more than 250 special guests have performed with Keith



Lockhart and the Boston Pops.



KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

Tuesday evening, May 19, 2015, at 8
Wednesday evening, May 20, 2015, at 8
Thursday evening, May 21, 2015, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Wednesday evening's concert sponsored by the Fairmont Copley Plaza Hotel

Overture to *Colas Breugnon* Opus 24	Kabalevsky
Rumanian Rhapsody in A, Opus 11, No. 1	Enescu
Don't Touch That Dial! '60s TV Memories Dragnet—Leave It to Beaver—Green Acres—Twilight Zone— Star Trek—Rawhide—Bonanza—Perry Mason—I Love Lucy	arr. Troob
A Taste of Honey	Scott/Marlow-Elliott
Tijuana Taxi	Coleman-Elliott
Soul Bossa Nova	Jones-Calandrelli
A Little Help From My Friends: A Beatles Sing-Along Sergeant Pepper's Lonely Hearts Club Band—With a Little Help From My Friends—Twist and Shout—Hey Jude	arr. Hollenbeck

INTERMISSION

Presenting

THE MIDTOWN MEN

Christian Hoff • Michael Longoria • Daniel Reichard • J. Robert Spencer

with

George Maurer, music director and piano • Alex Wyatt, drums

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza Hotel, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 19): St. Camillus Parish, Arlington; Christian Heritage Academy; Avoyelles Public Charter School; Braintree Recreation; Trinity Episcopal Church of Melrose; Our Lady Star of the Sea Church

Among Those Present (May 20): Clement Associates; Lincoln & Washington High School Orchestras; A.D.L. Alumni Association Inc.; KSP Financial; The Fairmont Copley Plaza; Canton Council on Aging; Aero Club of New England; Aleppo Shriners

Among Those Present (May 21): Hundred Club of Massachusetts; Bank of New Hampshire; Marshfield Recreation Department

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JFK PRESIDENTIAL LIBRARY AND MUSEUM

Friday evening, May 22, 2015, at 8
Saturday evening, May 23, 2015, at 8

RICHARD KAUFMAN conducting

Please note that John Williams is regretfully unable to be here this week because of a back ailment that prevents him from traveling. We are fortunate that Richard Kaufman was available to conduct these concerts at short notice.

SEASON SPONSORED BY FIDELITY INVESTMENTS

New Balance Foundation is proud to support the Boston Pops as a BSO Business Partner.

Hooray for Hollywood	arr. Williams
Selections from *Far and Away* County Galway, June 1892—The Fighting Donellys— Joseph and Shannon—Blowin' Off Steam (The Fight)—Finale	Williams
Theme from *Sabrina*	Williams
Jim's New Life from *Empire of the Sun*	Williams
Selections from films by Steven Spielberg The Duel, from *The Adventures of Tintin* Marion's Theme from *Raiders of the Lost Ark* Theme from *Jaws* Flight to Neverland, from *Hook*	Williams

INTERMISSION

Program continues on page 29.

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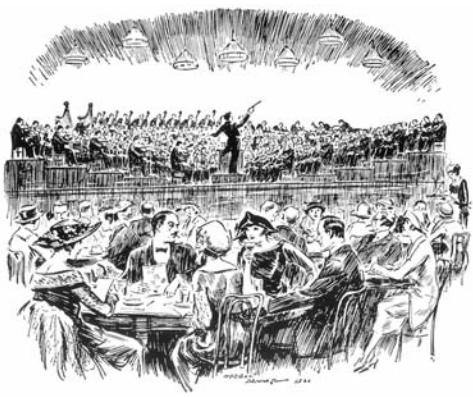
Liberty Fanfare	Williams
Scherzo for Motorcycle and Orchestra from *Indiana Jones and the Last Crusade*	Williams
Two Pieces from *Harry Potter* Nimbus 2000 Hedwig's Theme	Williams
Devil's Dance, from *The Witches of Eastwick*	Williams
Two Pieces from *Superman* Love Theme March	Williams
Throne Room and Finale from *Star Wars*	Williams



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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 22): Harvard University Outings & Innings; Dover High School Music Department; Pennichuck Middle School Music Department; Bonny Eagle High School Band; Franklin Middle Schools Orchestra; Curtis Corner Middle School; Londonderry High School; North Cumberland Middle School Band; Adventures with Karyn Wendell

Among Those Present (May 23): Parents for Band Bellow Free Academy; Manchester High School West; Epping Middle School Band and Chorus; Medomak Valley High School Music Department; Mashpee High School; MIT Activities Committee; Road Scholar; Show of the Month Club; The Future Project

2014 YOUNG ARTISTS COMPETITION WINNERS

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Claire Dickson
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At Fidelity, we fully appreciate the value of commitment and the power of a great relationship. Maestro Lockhart's dedication has elevated the Pops to new heights, and we are proud to be partners with such a talented individual and such a worthy institution.

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BOSTON POPS

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THE MIDTOWN MEN

As original cast members of Broadway's *Jersey Boys*, they took the world by storm. Becoming the Midtown Men is the next chapter for these accomplished entertainers, making them the first vocal group ever formed by the principal cast of a high-profile Broadway show. From the development of *Jersey Boys*, through their historic three-season run on Broadway, the Midtown Men perform "Sixties Hits With A Modern Twist." Christian Hoff, Michael Longoria, Daniel Reichard, and J. Robert Spencer bring to life their favorite hits of the Beatles, the Beach Boys, Motown, the Four Seasons, and more. Not only have they continued to win over audiences of all ages in nearly 2,000 live shows, their debut album, *The Midtown Men: Sixties Hits*, was met with critical acclaim and garnered five-star album reviews across iTunes. Recorded in New York City, the album features the group performing such iconic hits as "Can't Buy Me Love," "Up On The Roof," "Time Of The Season," "Candy Girl," and more. They also recorded their first radio single, "All Alone On Christmas," with producer Steven Van Zandt and members of Springsteen's E Street Band, making appearances on *Good Morning America*, *Katie*, *The Chew*, and *Access Hollywood Live*.

Christian Hoff won a Tony Award for his performance as Tommy DeVito in *Jersey Boys*, as well as Drama Desk Award, Drama League Award, and Outer Critics Circle Award nominations. *Entertainment Weekly* named him "The Master of Mimicry" when his voicing of over 200 characters in *Tell Me How You Love the Picture* surpassed the audio book world record and was named Audio Book of The Year. Mr. Hoff launched his voice-over career as the voice of Richie Rich in the Hanna-Barbera cartoon series. Favorite stage roles include King Herod in the national revival tour of *Jesus Christ Superstar*, Governor Hugh Dorsey in the Los Angeles revival of *Parade*, the original Los Angeles cast of *Evita*, George M. Cohan in *George M!*, Will Rogers in *The Will Rogers Follies*, Huck in *Big River*, and his Broadway debut in the Tony-winning *The Who's Tommy*. He recorded Grammy-winning cast albums for both *Jersey Boys* and *The Who's Tommy* with famed Beatles producer George Martin. Christian has appeared on NBC's *Law & Order: SVU*, portrayed D.A. Richard Blackman on ABC's *Ugly Betty*, federal prosecutor Thomas Grady on NBC's *Law and Order: Criminal Intent*, and Marty on ABC's *All My Children*. Other credits include *Encino Man*, *Star Trek IV*, *Honor Thy Mother*, *In Love and War*, *From The Dead of Night*, *Rockadoodle*, *21 Jump Street*, *ER*, *JAG*, *Party*

of Five, *Millennium*, *The Commish*, *Beverly Hills 90210*, and appearances on *The Tonight Show*, *The Today Show*, *Regis*, *The Late Show*, *Dick Clark's Rockin' New Year's Eve*, and *Jeopardy*. In the acclaimed festival film *Bad Dog and Superhero*, Christian sings and performs the entire original film score. He has enjoyed solo performances in New York City's Cutting Room, Joe's Pub, Metropolitan Room, BB King's, and Town Hall, as well as two appearances at Carnegie Hall. Christian is a proud husband and father of five.

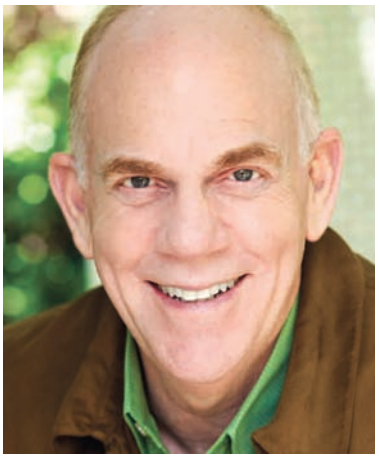
Hollywood-born **Michael Longoria** is best known for his celebrated turn on Broadway as Frankie Valli in the Tony Award-winning musical *Jersey Boys*. Having trained at the Los Angeles County High School for the Arts, Mr. Longoria attended NYU's Tisch School of the Arts, where he earned a B.F.A. in drama. He made his Broadway debut in the Tony-winning musical smash *Hairspray*, later creating the role of Joey in the original Broadway cast of *Jersey Boys* before taking over the role of Frankie Valli, which led to his performing solo in Times Square for "Broadway On Broadway." His television performances include "Broadway Under The Stars: A Tribute To Harold Prince," the US Open, and the *America's Got Talent* season nine finale with Susan Boyle and Shakira. He recently returned to Atlantic City for "That's Life! with Joe Piscopo" at Caesar's. Other theatrical credits include Peter Pan in *Peter Pan & Wendy* at the Prince Music Theater, for which he earned a Barrymore Award nomination for best actor in a musical; Chino in *West Side Story* at the Walnut Street Theatre; Mark in *A Chorus Line* at the Helen Hayes Performing Arts Center; and Chuck in *Avenue X* at the Abe Burrows Theater. In Europe he was Paul in the German tour of *A Chorus Line*, and Baby John in *West Side Story* at Milan's famed Teatro alla Scala. As a singer-songwriter, Michael Longoria has performed at such venues as New York City's CB's Gallery, Cutting Room, Joe's Pub, The Knitting Factory, and Caroline's on Broadway.

A native of Cleveland, Ohio, **Daniel Reichard** is best known for his portrayal of chief songwriter and original Four Seasons member Bob Gaudio in the smash hit musical *Jersey Boys*, a role he originated both on Broadway and in the La Jolla Playhouse premiere along with colleagues Christian Hoff and J. Robert Spencer. He followed the success of *Jersey Boys* with a critically acclaimed performance in the title role of Leonard Bernstein's *Candide* at New York City Opera. After graduating with a B.F.A. from the University of Michigan, Daniel made his New York debut with the original cast of the world-famous *Forbidden Broadway: 20th Anniversary Celebration*. He followed this with a triumphant portrayal of artist and social activist Keith Haring in *Radiant Baby* at Joe Papp's Public Theater; Man in *The Thing About Men*, for which he also appears on the original cast album; and Emmet in the world premiere of the musical version of Jim Henson's *Emmet Otter's Jugband Christmas* at the Goodspeed Opera House. A gifted pianist and concert singer, Daniel has had sold-out engagements at New York City's Joe's Pub, Metropolitan Room, and Ars Nova, and

repeat appearances at 54 Below. Other concert appearances have taken him to Symphony Space, the Alvin Ailey Citigroup Theater, BB King's, Town Hall, Triad Theater, Firebird, and the Cutting Room, as well as guest appearances with the Arkansas and Grand Rapids symphonies. He can be seen as Frankie in the 20th-anniversary film version of the international hit musical comedy *Forever Plaid*.

J. Robert Spencer—a Tony-nominated actor, independent film director, producer, and writer—originated the role of Nick Massi in the Tony- and Grammy Award-winning *Jersey Boys*. He also originated the role of Dan Goodman in the Pulitzer Prize-winning Broadway musical *Next To Normal*, for which he received nominations for both the Helen Hayes Award (outstanding lead actor) and Tony Award (best performance by a leading actor in a musical). He has voiced two animated features: *Nightmare Campus* and the critically acclaimed, award-winning *Grave of the Fireflies*. His portrayal of psychopathic killer Bob in the independent feature film *Night of the Dog* earned him a best supporting actor nomination at the SMMASH Film Festival. The film won Audience Awards for best feature film at Palm Beach, Santa Barbara, SMMASH, and PBIFF. Mr. Spencer's independent film company is 7 Spencer Productions, with which he produced, wrote, starred in, and directed the comedy *Farm Girl In New York*. The film was featured on *The Today Show* and was the official selection of the Sacramento International Film Festival, as well as the Big Apple, Atlanta, Buffalo Niagara, and Seattle True Independent film festivals, distributed by Maverick Entertainment. He recently produced and starred in his second independent feature, *Heterosexuals*. With Wood Media Films, he executive-produced an environmental documentary titled *On Coal River*, an official selection of the Silverdocs, Camden, Hamptons, Chesapeake, and New Orleans film festivals. Through Sony Masterworks, he appeared with Keith Lockhart and members of the Boston Pops in PBS's *Handel's Messiah Rocks*, for which he garnered a Midwest Emmy Award nomination. J. Robert Spencer is the recipient of an honorary doctorate of fine arts from Shenandoah University.

RICHARD KAUFMAN



Richard Kaufman has devoted much of his musical life to conducting and supervising music for film and television productions, as well as performing film and classical music in concert halls and on recordings. He is in his twenty-fourth year as Principal Pops Conductor of Orange County's Pacific Symphony, holds the permanent title of Pops Conductor Laureate of the Dallas Symphony, and is in his tenth season conducting the Chicago Symphony Orchestra concert series "CSO at the Movies." He regularly appears as a guest conductor with orchestras throughout the United States and around the world, including those of Cleveland, St. Louis, San Francisco, Liverpool, and the Royal Scottish National Orchestra. Mr. Kaufman often conducts complete film scores in concert, synchronizing the music to the film as it is shown on the screen above the orchestra. These include *The Wizard of Oz*, *Psycho*, *Casablanca*, *The Bride of Frankenstein*, *Pirates of the Caribbean*, *Vertigo, Fantasia,* and *Singin' in the Rain*. A 1993 Grammy Award-winner for "Best Pop Instrumental Performance," he has recorded with the London Symphony Orchestra, Nuremberg Symphony, New Zealand Symphony Orchestra, and the Brandenburg Philharmonic Potsdam. He has conducted for performers including John Denver, Andy Williams, the Beach Boys, Nanette Fabray, and the Righteous Brothers. As a violinist, he performed on numerous film and television scores including *Jaws*, *Close Encounters of the Third Kind*, and (in a moment of desperation) *Animal House*. He has recorded with such artists as John Denver, Burt Bacharach, the Carpenters, and Ray Charles. Mr. Kaufman supervised music at MGM studios for eighteen years, receiving two Emmy nominations. As a unique part of his career, he has coached various actors in musical film roles including Jack Nicholson, Dudley Moore, and Tom Hanks. Born in Los Angeles, Richard Kaufman began violin studies at age seven. He received the Distinguished Alumni Award from California State University at Northridge, where, as a student, he composed the alma mater and fight song. He is a member of the music advisory boards of the Young Musicians Foundation and the Film Music Foundation. A violinist in the fellowship program of the Tanglewood Music Center in 1969, Richard Kaufman makes his Boston Pops debut with this week's "Film Night" concerts.

Boston Pops Music Stream

Visit bso.org/mediacenter to enjoy a free 24-hour-a-day media stream of Boston Pops recordings, offered throughout the 2015 season. Hear classics from the Arthur Fiedler era, John Williams leading many of his famous movie themes, and the Pops' latest and greatest conducted by Keith Lockhart.

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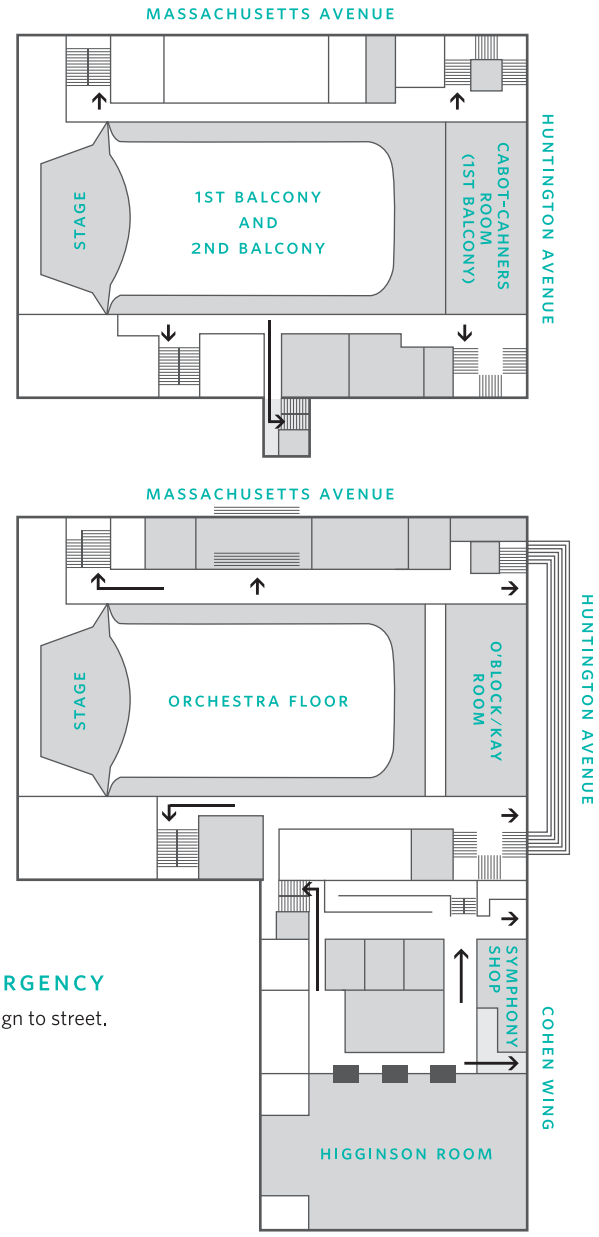

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Symphony Hall

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

Ticket Prices: floor—$94, $70, $42; first balcony—$55, $48; second balcony—$29, $24. For Film Night: floor—$110, $87, $53; first balcony—$68, $60; second balcony—$42, $35. For Group Sales of 20 or more and Event Planning, call (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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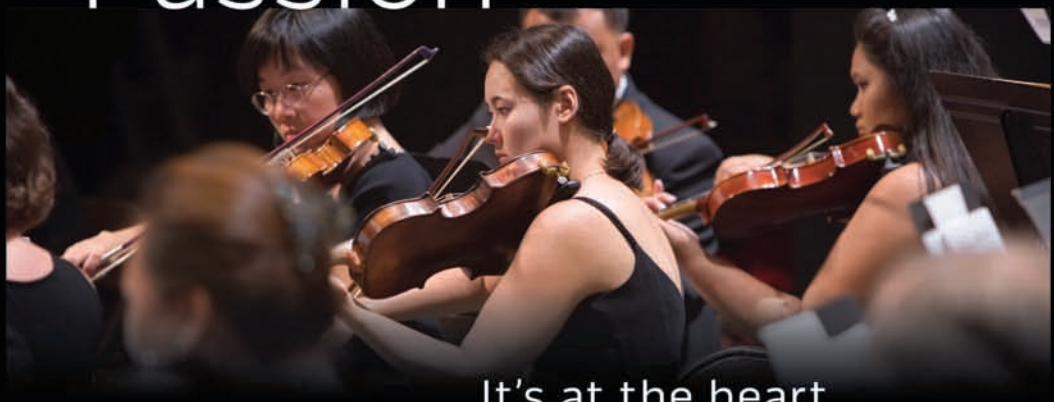

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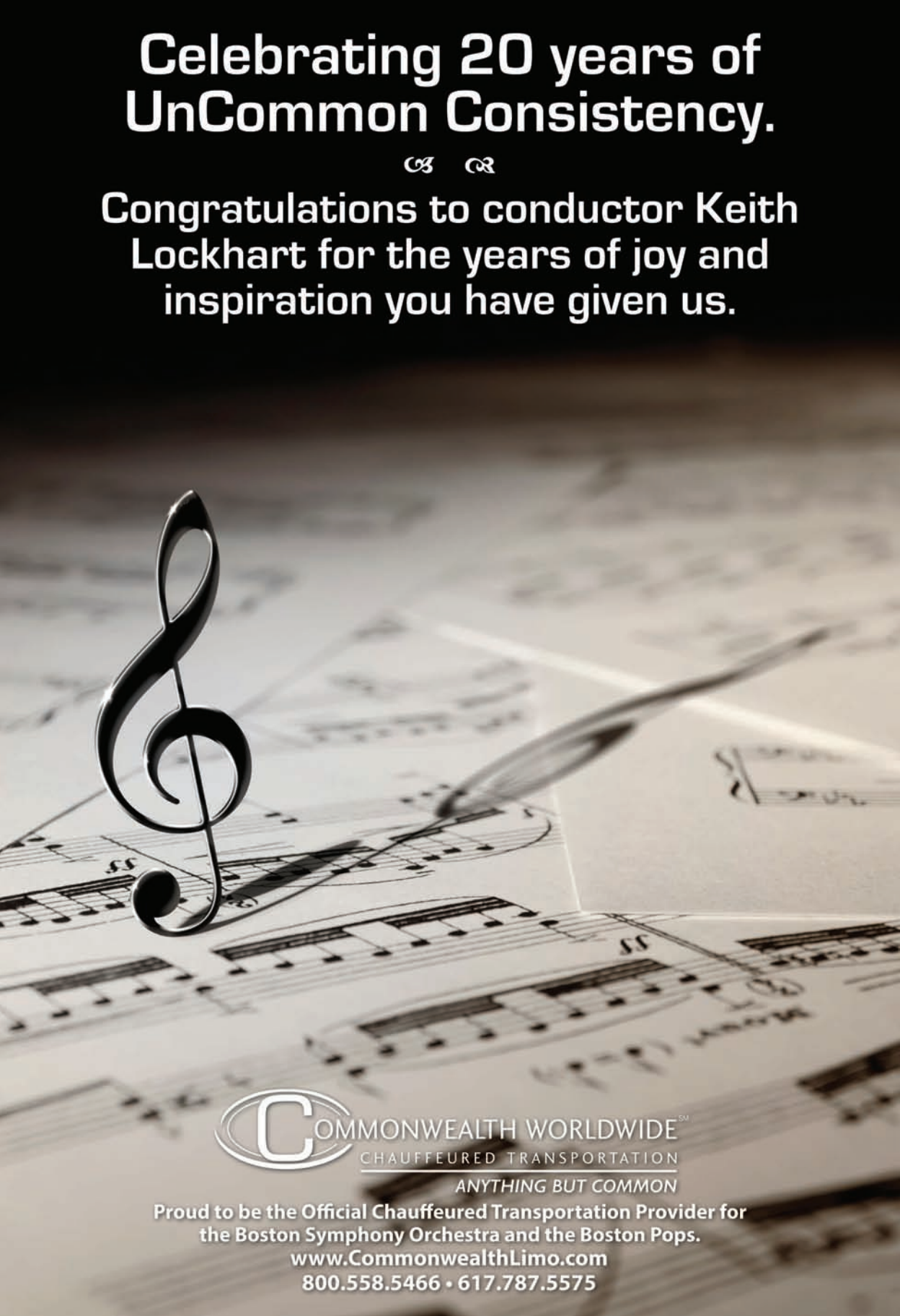

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- three display cases in the Brooke Corridor celebrating Keith Lockhart's twenty-year tenure as Conductor of the Boston Pops Orchestra. Featured items include a photograph of John Williams passing the baton to Keith Lockhart; programs from Lockhart's debut performance as Pops Conductor, both in Symphony Hall and in Carnegie Hall; and the sneakers he wore for the cover photograph of his first recording with the Pops—*Runnin' Wild*.
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad

John Willliams passes the baton to Keith Lockhart, making him the 20th Conductor of the Boston Pops, February 6, 1995.

Album cover of the Boston Symphony Chamber Players' 1966 Grammy-winning first commercial recording on RCA

KEITH LOCKHART

Celebrating his twentieth anniversary as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons (see page 22).

Keith Lockhart has conducted nearly 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the opening game of the 2007 MLB World Series. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2014—was featured on national network television through 2013; this past summer the first-ever Boston Pops webcast brought the event to 1.3 million music fans worldwide.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. He and the Pops were a major inspiration behind the creation of BSO Classics, the in-house recording label for both the Boston Symphony and Boston Pops. *The Red Sox Album* and *A Boston Pops*

Christmas–Live from Symphony Hall are two of their recent releases. *The Dream Lives On: A Portrait of the Kennedy Brothers* (BSO Classics)—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

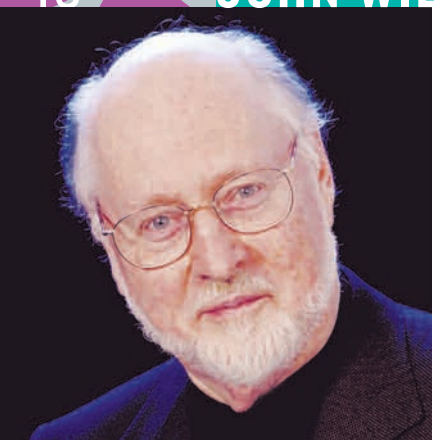
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter, to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriot, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also

has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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American Airlines is proud to support the Boston Pops. We congratulate Maestro Keith Lockhart on his 20th season.

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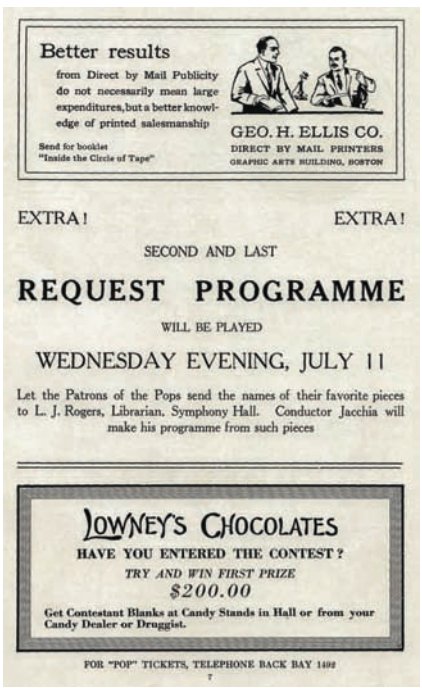
ABOUT THE BOSTON POPS

In 2015 the Boston Pops enters its 130th season, but the most significant celebration this year is for Keith Lockhart, who marks his 20th anniversary as Boston Pops Conductor. The season's programming showcases a remarkable range of music; introduces new artists, world premieres, and innovations; and brings the best of the exclusive arrangements from Boston Pops library to the Pops audience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)
Arthur Fiedler, conductor of the Boston Pops for nearly fifty years (bottom circle)
Keith Lockhart, who marks his 20th anniversary at the helm of the Boston Pops this year (left)
A program book announcement about the 1916 version of "By Popular Demand" (bottom)

food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49

Boston Pops Laureate Conductor John Williams leads annual Film Night concerts at Symphony Hall and Tanglewood (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)

Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,700 Boston Pops concerts in his twenty-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience (see page 22 for a graphic display of artists with whom he has collaborated). He has made 75 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.

From Opening Night, which brings the versatile Bernadette Peters back to the Symphony Hall stage, to the season-closing performances featuring the spectacular acrobatics of Cirque de la Symphonie, 2015 at the Boston Pops promises to be a fitting celebration of Keith Lockhart's tenure. New for 2015 are five interactive concerts called "By Popular Demand," during which audience members can vote on their mobile devices in such cat-

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade

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egories as "Favorite John Williams Movie Theme" and "Favorite Bugs Bunny Moment" to decide what the orchestra will play next. Following the success of last year's "*Oz* with Orchestra" performances, the Pops presents *Singin' in the Rain*, named the American Film Institute's greatest movie musical, on the big screen with live orchestral accompaniment. Highlighting a British-themed program is music of the Beatles, given full symphonic treatment, as well as a new take on Benjamin Britten's *Young Person's Guide to the Orchestra* presented by humorist John Hodgman (*The Daily Show*). Four Broadway talents from the original cast of *The Jersey Boys* have joined forces as The Midtown Men and bring music of the 1960s to life in several concerts, which also include a Pops medley of vintage television themes and other music evoking the *Mad Men* era. Making his Pops debut, Richard Kaufman leads this year's Film Night concerts showcasing the music of John Williams. Brian O'Donovan (*A Celtic Sojourn*) serves as host for a program exploring the remarkable breadth and influence of Celtic music, to include selections from the Grammy-nominated Pops recording *The Celtic Album*. Conductor Charles Floyd, who has become synonymous with Boston Pops Gospel Night, returns this year joined by the legendary Blind

Jason Alexander returned to the Boston Pops stage for Opening Night 2014 (top)
Melissa Etheridge made her Boston Pops debut in June 2014 (bottom)

KEITH LOCKHART CONDUCTOR
JOHN WILLIAMS LAUREATE CONDUCTOR

BOSTON POPS

DON'T MISS THE BOSTON POPS AT TANGLEWOOD

June 19 Keith Lockhart conducting with special guest Sheryl Crow

June 20 *Simply Sondheim* with special guests Marin Mazzie and Jason Danieley, Keith Lockhart conducting

July 5 Keith Lockhart conducting with special guest Bernadette Peters

August 21 *Cirque de la Symphonie*, Keith Lockhart conducting

August 22 John Williams' *Film Night* with John Williams and John Newman conducting

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Boys of Alabama and the Boston Pops Gospel Choir. America's greatest living musical theater composer is honored with "Simply Sondheim in Concert," a new tribute featuring lush orchestral arrangements of his music; Broadway's Marin Mazzie and Jason Danieley, joined by Fellows of the Tanglewood Music Center, will bring to life Stephen Sondheim's most memorable songs. One of last year's biggest hits, Cirque de la Symphonie, returns, juxtaposing the musical artistry of the Boston Pops musicians with the mind-blowing physical artistry of aerialists, contortionists, strongmen, jugglers, and other circus performers.

Keith Lockhart comments on reaching this career milestone and the 2015 Pops season: "The world has changed dramatically since I was first invited to lead the remarkable musicians of the Boston Pops in 1995. At that time there were no cell phones, email, or MP3 files, and the orchestra had just started to explore the idea of putting a website online. Twenty years later, I continue to be reminded that no matter how far we might advance technologically—and I'm among the first in line to appreciate the next new audio gadget—there's absolutely nothing like the live concert experience and the joy and wonderment it inspires in Boston Pops fans far and wide. So whether your iTunes is packed with Broadway ballads, the music of the Beatles, Celtic folk tunes, film soundtracks, full-length symphonies, American songbook classics, Sousa marches, or contemporary pop, I hope music lovers in Boston and beyond will come hear the one and only Boston Pops perform their favorite music in world-famous Symphony Hall."

Cirque de la Symphonie wowed audiences last season and returns in 2015 (top)
Tony award-winner Billy Porter donned his "Kinky Boots" for his 2014 Boston Pops debut (bottom)

WITH A LITTLE HELP FROM HIS FRIENDS

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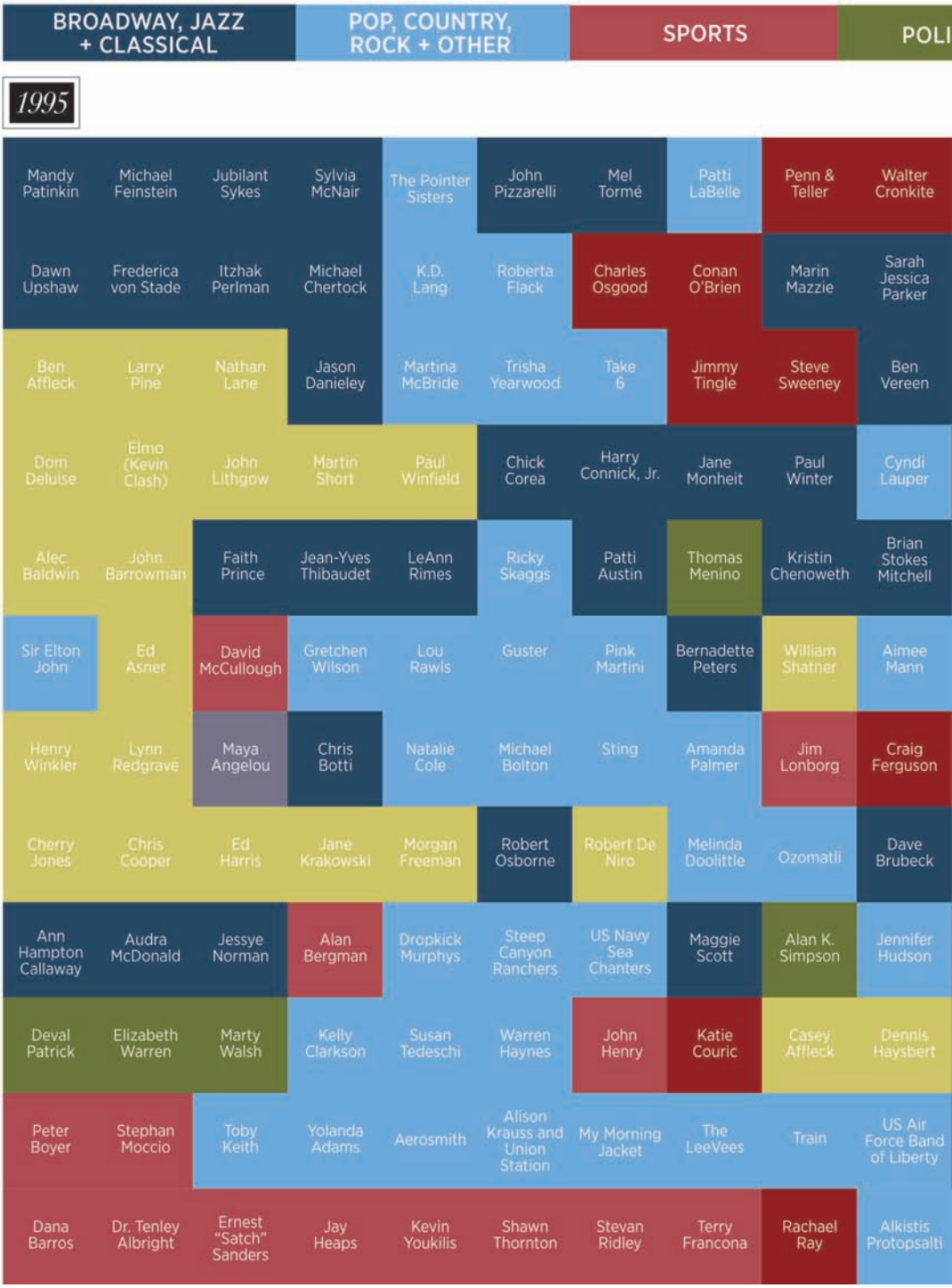
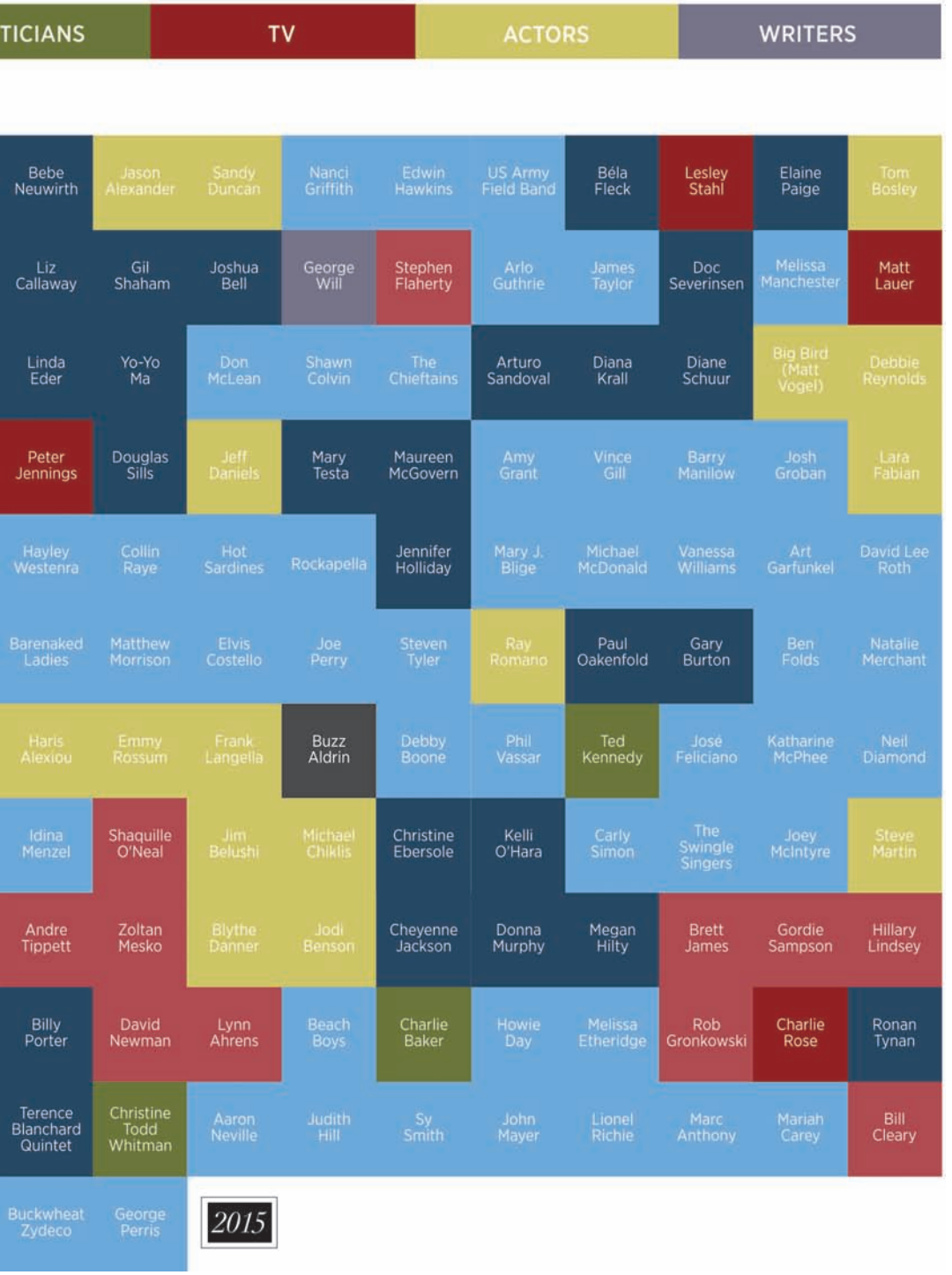


Lockhart and the Boston Pops.



CELEBRATING ARTHUR FIEDLER

The May 26th concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)
Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)

contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." More than thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)
Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)
Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

Tuesday evening, May 26, 2015, at 8

KEITH LOCKHART conducting

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THE ARTHUR FIEDLER CONCERT

Overture to *Colas Breugnon*, Opus 24 — Kabalevsky

Cello Concerto No. 1 in C — Haydn
First movement: Moderato
ZLATOMIR FUNG
Harry & Marion Dubbs Brookline Youth Concerts Award,
First prize in the 2014 Boston Symphony Orchestra Concerto Competition

Up the Street — Morse

For more about Arthur Fiedler, see page 24.

Fair Harvard — Gilson-Bodge/Hayman

Radcliffe, We Rise to Greet Thee — Coolidge

Concerto in E-flat for two pianos, K. 365[316a] — Mozart
Allegro
Andante
Rondo: Allegro
URSULA OPPENS and PHILLIP MOLL, Harvard '65

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Song lyrics appear on page 47.

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Wednesday evening, May 27, 2015, at 8
Thursday evening, May 28, 2015, at 8

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with
Jorge Núñez, percussion • Francisco Alvarez, guitar

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Scottish Pipers
Matthew Phelps • Dave Methven • Kevin Wisehart • Graeme Blackman

Boston Pops Celtic Band
Bonnie Bewick, violin • Jim Gwin, drums • Brad Hatfield, piano
Mike Rivard, bass • Jon Finn, guitar • Mike Monaghan, saxophone

Joanie Madden, Irish flute & whistle

Selections to be announced from the stage

Please note there will be one intermission

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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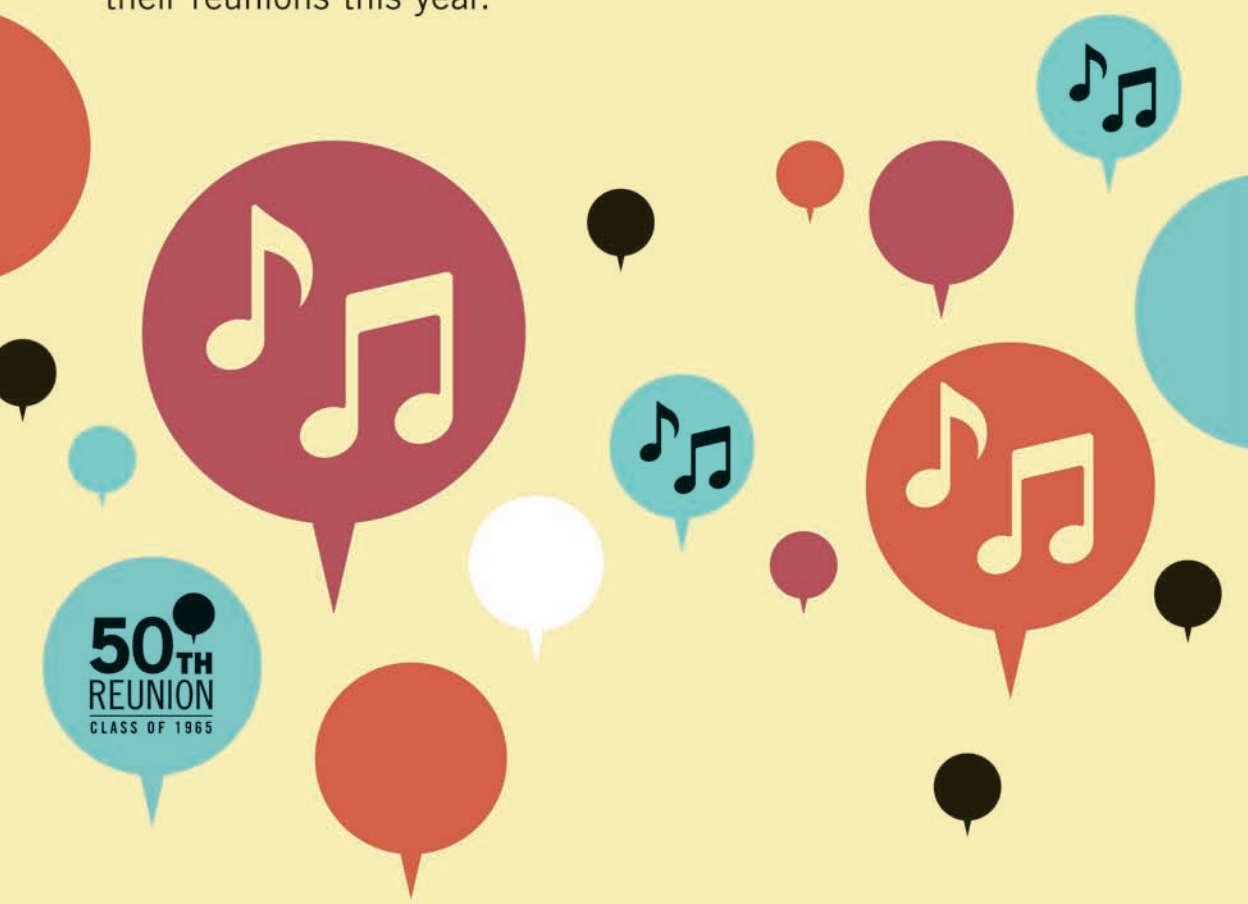

HARVARD | BUSINESS | SCHOOL

Friday evening, May 29, 2015, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Sound the Bells!	Williams
Rumanian Rhapsody in A, Opus 11, No. 1	Enescu

Old Blue Eyes at 100

You Make Me Feel So Young	Myrow/Gordon-Osser
In the Wee Small Hours of the Morning	Mann-Schwartz
Chicago	Fisher-Nestico
All About That Bass	Kadish/Trainor-Chase

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Dancing to an Orange Drummer — Lann
VANESSA LANN, class of '90, composer

If I Were A Rich Man, from *Fiddler on the Roof* — Bock/Harnick
This Nearly Was Mine, from *South Pacific* — Rodgers/Hammerstein
ETHAN HERSCHENFELD, class of '90, vocalist

Rhapsody in Blue — Gershwin
EVELYN CHEN, class of '90, pianist

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Song lyrics appear on page 47.

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Sixteen-year-old cellist Zlatomir Fung, a student of Richard Aaron and Julie Albers, studies chamber music at the New England Conservatory (NEC) Preparatory School. Zlatomir won the gold medals at the 2015 Johansen Competition, 2014 Stulberg String Competition, and the 29th Irving Klein Competition. In 2013 he placed second in the cello division of the 20th International Brahms Competition in Portschach, Austria, and the previous year was the silver medal winner, cello division, of the Seventh International Tchaikovsky Competition for Young Musicians in Montreux-Vevey, Switzerland. He has appeared on NPR's "From the Top" four times. Zlatomir was also the winner of the 2014 Aspen Music Festival Lower Strings Concerto Competition, 2014 Boston Symphony Concerto Competition, the Harvard Musical Association High School Achievement Awards Prize, NEC Prep School Concerto Competition, and the Walden Chamber Players, New England Philharmonic, and Music Worcester competitions. He has been soloist with the Grand Rapids Symphony, Symphony Pro Musica, the New England Philharmonic, the Cambridge Symphony Orchestra, the Brockton Symphony, the Concord Orchestra, the Boston Civic Orchestra, the Lowell Philharmonic, the Nashua Chamber Orchestra, the Quincy Symphony,

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the Wellesley Orchestra, Pro Arte Chamber Orchestra, and the Lausanne Sinfonietta. Zlatomir has performed at such venues as Jordan Hall, the Tsai Performance Center, the Benedict Music Tent, Harris Hall, and Carnegie Hall's Weill Recital Hall. In 2014 he played solo recitals in Lisbon and Evora, Portugal. An avid chamber music player, he has performed with the Jupiter Orchestra Chamber Players, the Walden Chamber Players, and the Arneis Quartet. He has studied at the Heifetz International Music Institute, the Indiana Summer Strings Academy, Luzerne Music Center, Greenwood Music Camp, MusicAlp, and the Aspen Music Festival and School. Outside of music, he enjoys philosophy and literature; he plays chess competitively. Zlatomir Fung lives in Westborough, Massachusetts, and is homeschooled through the Oak Meadow School in Vermont.

URSULA OPPENS

Ursula Oppens has long been recognized as the leading champion of contemporary American piano music. During the 2014-15 season, Ms. Oppens has performed twice at

New York's Bargemusic, first in Franck's Piano Quintet in F minor with the Cassatt Quartet—repeated at Music Mountain—and again in the "Here and Now" contemporary series as part of the Winter Festival at Bargemusic. Other season highlights include a recital on the "Music of Our Time" series in Brighton, England, and a birthday celebration concert for composer Meredith Monk at Le Poisson Rouge, where she was joined by Bruce Brubaker to perform works from the recently released recording of Monk's "Piano Songs" (ECM). Recent releases also include a collaboration with pianist Robert Levin in selected piano works of Bernard Rands (Bridge). Other recent performances include Frederic Rzewski's legendary "The People United Will Never Be Defeated" in Winnipeg, Canada, and at Florida State University College of Music's 17th annual New Music Festival, and at the Young Concert Artists Composer's Concert at the Kaufman Center's Merkin Hall in New York City. Ms. Oppens has been nominated four times for a Grammy Award, most recently for the highly praised Cedille album "Winging It: Piano Music of John Corigliano," featuring the world premiere recording of Corigliano's work by the same name, and which Ms. Oppens premiered at New York's Symphony Space in May 2009. Earlier Grammy nominations were for "Oppens Plays Carter" (complete piano works of Elliott Carter on Cedille, named a *New York Times* "Best of the Year" selection), her "Piano Music of Our Time" featuring compositions by John Adams, Elliott Carter, Julius Hemphill, and Conlon Nancarrow (Music and Arts), and her cult classic "The People United Will Never Be Defeated" (Vanguard). Ms. Oppens has performed with virtually all of the world's major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the American Composers Orchestra, and the orchestras of Chicago, Cleveland, San Francisco, and Milwaukee. With the Boston Symphony Orchestra, she has performed music of Luciano Berio, Carter, Lou Harrison, and Mozart; her one previous Boston Pops appearance was in 1990, for the Harvard and Radcliffe 25th Reunion Pops concert. Abroad, she has appeared with such

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ensembles as the Berlin Symphony, Orchestre de la Suisse Romande, the Deutsche Symphonie, the Scottish BBC, and the London Philharmonic orchestras. An avid chamber musician, she has performed with the Arditti, Cassatt, JACK, Juilliard, and Pacifica quartets, among others. Ursula Oppens is a Distinguished Professor of Music at Brooklyn College and the CUNY Graduate Center in New York City. From 1994 through the end of the 2007-08 academic year, she served as John Evans Distinguished Professor of Music at Northwestern University in Evanston, Illinois. Ms. Oppens lives in New York City.

PHILLIP MOLL

Born in Chicago, Phillip Moll lives in Berlin. After receiving degrees in English from Harvard University and in music from the University of Texas, and following a year at the Hochschule für Musik in Munich, he was employed as a Répétiteur by the German Opera in Berlin until 1978. Since then he has been active as an accompanist and ensemble pianist, collaborating with such diverse artists as Kathleen Battle, Håkan Hågegard, Jessye Norman, Kurt Moll, Sir James Galway, Kyung Wha Chung, Anne-Sophie Mutter, Akiko Suwanai, and Kolya Blacher. He has performed and recorded with the Berlin Philharmonic Orchestra, the German Symphony Orchestra, the RIAS Chamber Choir, and the Berlin Radio Choir. Performances have taken him throughout Europe, North America, and the Far East. He has appeared as soloist with the Berlin Philharmonic Orchestra, the English Chamber Orchestra, the Orchestra of Saint John's Smith Square, and the Philharmonic Kammermusik Kollegium. Since 2004 he has held a professorship for song interpretation at the Leipzig Hochschule. Among the many recordings on which he performs are Brahms's *German Requiem* with the Berlin Radio Chorus (with piano duet); piano trios of Dvořák and Suk with the Berlin Philharmonic Piano Trio; vocal duets with Paul-Armin and Peter Edelmann; Gypsy Songs with Renée Morloc; Rossini's *Petite messe solennelle* with the RIAS Chamber Choir; opera fantasies with wind soloists of La Scala; works by Schubert and Bartók with violinist Andrea Duka Löwenstein; and a program of shorter pieces with Sir James Galway.

Boston Pops Music Stream

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BRIAN O'DONOVAN

Brian O'Donovan, a broadcaster and producer with WGBH in Boston, was born in Clonakilty, in West Cork. He obtained his primary degree from University College Cork, emigrated to the United States in 1980, and attended graduate school at Emerson College in Boston. Working for the New England Patriots, and having helped lure the 1994 World Cup to the U.S. while successfully overseeing the Boston segment of that prestigious sporting event, he was deeply involved in the founding of Major League Soccer in 1996 and became the first General Manager and COO of the New England Revolution. From 1998 to 2001, he was also part of the team that helped develop Gillette Stadium. During the entire period of his professional sports involvement, Mr. O'Donovan kept his passion for broadcasting alive by continuing to host a weekly program on WGBH-FM, "A Celtic Sojourn," which has been on air continuously since 1986. It explores the vibrant and vital genre of music from around the Celtic world and, having grown to its current three-hour slot on Saturday afternoons, is available internationally via the web. Over the past few years, it has become a brand unto itself, and one of the station's most popular and financially well-supported programs. From 2001 to current day, Brian O'Donovan has built a successful business producing festivals, concerts, recordings, radio programs, TV programs for PBS, and content for the web, as well as speaking programs and international tours. One of his

brands, the popular "Christmas Celtic Sojourn" series of concerts now entering its twelfth year, played to more than 12,000 people this past December in five cities. A PBS television program on the live production of the show was aired in 2008 and 2009 in over 130 markets and in Europe. Since 2010 Brian has also served in a business development role with the WGBH Educational Foundation helping to open its new Brighton facilities to public events, festivals, and member gatherings. He has also created several partnerships with producing entities such as Live Nation, Citi Wang Center, the Wilbur Theatre, Boston Globe, the Irish Cultural Centre of New England, Celebrity Series, Lowell Summer Music, the New England Conservatory, and Berklee College of Music. He is currently the artistic director of Summer Arts Weekend, a new outdoor summer festival now in its fourth year and presented by WGBH and the Boston Globe with major sponsorship support from Citizens Bank.

KARAN CASEY

Karan Casey has long been one of the most innovative, provocative, and imitated voices in Irish traditional and folk music. Her career has spanned twenty-five years from the early days as a jazz performer in George's Bistro in Dublin, to her heady days in New York with the band Solas, to her now established solo career. She has sold over half a million albums. Karan released her first album with the group Solas, which quickly became the most celebrated Irish band in the U.S., and her four years with the group were pivotal. Since embarking on her solo career she has released six solo albums, a duo album, and an album for children; she has made numerous contributions to other artists' projects—appearing on more than 50 albums in total. She has toured constantly throughout North America, Europe, and Japan, performing solo, with her own band, and with many other diverse artists, among them James Taylor, Liam Clancy, Peggy Seeger, Mick Moloney and the Dubliners, and Imelda May, as well as performances with Solas, Lunasa, Tim O'Brien and Capercaillie's Karen Matheson and collaborations with pianist/composer Mícheál Ó Súilleabháin and with Breton guitarist Gilles le Bigot. Other ventures have included The Vallely Brothers Big Band and Niall Vallely's "Turas na dTaoiseach/Flight of the Earls" event and Tommy Hayes's "Apples in Winter" multimedia project. She presented a program on Irish National Television exploring the songs associated with the Irish Labour Movement. Karan has won awards from Irish Music Magazine and has been nominated for the BBC Folk Awards and the Danish Grammys; she was a key member of Paul Winter's Grammy-winning album *Celtic Solstice*. She has appeared at numerous festivals in Europe and the U.S. and at such venues as the Kennedy Center (Washington, D.C.), New York's Symphony Space, Nashville's Grand Ole Opry, the Hollywood Bowl, Dublin's National Concert Hall, the Cathedral of St. John the Divine, the Glasgow Royal Concert Hall, and many others. She has made many TV and radio appearances on both sides of the Atlantic and has been a frequent guest on "A Prairie Home Companion" and "Mountain Stage."

Recent releases include her fifth solo album, *Ships in the Forest* (Crow Valley Music) and *Exiles Return*, a duet album with former Solas band-mate John Doyle. *Two More Hours* is Karan's sixth solo album and her first that is entirely self-penned. It features a duet with Irish chart-topper Mick Flannery, as well as contributions from Abigail Washburn and Aoife O'Donovan. Drawing on Karan's life-long love of R&B, jazz, and blues, it offers a vibrant new mix of sounds. Karan continues to tour with her own band and as a duo with John Doyle. She has recently performed with Béla Fleck & the Flecktones at the Glasgow Royal Concert Hall; appeared on television with Imelda May and The Dubliners; toured in Germany, Switzerland, the Netherlands, Norway, and Sweden with the Celtic Super Night featuring Lunasa, Martin Hayes, and Máirtín O'Connor; appeared with Spanish band Tejedor at the Festival Interceltique Lorient in France; toured Ireland and the U.S. with Buille, and toured in the U.S. with John Doyle.

CARLOS NÚÑEZ

From Galicia in the northwest corner of Spain comes a surprising music with ancient Celtic roots and modern Spanish energy, a tradition repressed during the Franco dictatorship that is now enjoying a joyous renaissance. Galicia's most successful musical export is Carlos Núñez, who has sold over a million albums worldwide. Known in Irish music circles thanks to his early "adoption" by The Chieftains, he played on many of the acclaimed Irish group's CDs. Núñez's own releases have featured a who's who of international performers, starting with his 1996 debut, the aptly titled *Brotherhood of Stars*, which reached platinum status in Spain and featured over 50 guests (80 performers appeared on his 1999 release, *Os Amores Libres*). Nuñez followed these with *Mayo Longo* (2000), *Todos Os Mundos* (2002), *Finisterre: The End of the Earth* (2003), *Carlos Núñez in Concert* (2004), *Cinema Do Mar* (2006), and *Alborada Do Brasil* (2009). His first performance in the United States was with The Chieftains in the record-breaking 1994 Carnegie Hall "Daltrey Sings Townshend" concert. He also toured the U.S. with The Chieftains and did a few solo dates in 2005; then his career took off in Europe and Latin America. Carlos Núñez was born in 1971 in Vigo, the port that connects Galicia to the world. The region of Galicia was shaped by an ancient history (tied to the Celts who inhabited that corner of the country over 2500 years ago) and is connected to many cultures, not only from its own seafaring history, but also from a constant influx of Christian pilgrims to Santiago de Compostela. Then, during the dictatorial Franco regime, flamenco was promoted as the "national music," while other regional arts, languages, and cultures faced severe repression. Now Galicia's renaissance spreads its music and culture beyond its borders to growing acclaim. Carlos Núñez started playing the gaita (Galician bagpipes) at the age of eight. He studied recorder and Baroque music at Madrid's Royal Conservatory. At age twelve, he performed at Brittany's Festival InterCeltique (where he first heard The Chieftains). His music draws on influences that range from ancient and contemporary Celtic (with a unique Spanish

swing) to medieval and Baroque, and also borrows from the sounds and styles of the places where Galicians have settled, including Cuba, Brazil, Argentina, even the United States. He recently made his first major U.S. tour and presented his Sony Masterworks debut, *Discover*, on which a host of guest artists appear: Linda Ronstadt, Los Lobos, Jackson Browne, Ry Cooder, Waterboys frontman Mike Scott, Sinéad O'Connor, Laurie Anderson, The Chieftains, flamenco singer Carmen Linares, Irish accordionist Sharon Shannon, Scottish accordionist Phil Cunningham, flamenco guitarist Vicente Amigo, Brazilian star Carlinhos Brown, early-music master Jordi Savall, Spanish soprano Montserrat Caballé, and Buena Vista Social Club members Omara Portuondo, Compay Segundo, and Cachaito. His most recent album, *Inter-Celtic,* features music and artists from the different Celtic countries, such as The Chieftains and Altan from Ireland, Alan Stivell from Brittany, and Scottish pipers, as well as Ry Cooder. These concerts mark Carlos Núñez's Boston Pops debut.

CARA BUTLER

Cara Butler started dancing when she was six years old. Under the tutelage of renowned Irish dance master Donny Golden, Cara went on to win numerous Irish dance championships at world-class levels, including five regional and six national titles. Her competitive years also included performing with the best of Irish music exports, including Cherish the Ladies, Greenfields of America, and Solas. This year is Cara's twentieth as the principal female dancer with The Chieftains. She has appeared with them numerous times on *The Late Show with David Letterman*, *The Tonight Show with Jay Leno*, and *Late Night with Conan O'Brien*. The lead dancer in the nationwide Folgers coffee commercial, "A Dancer's Morning," Cara can also be seen dancing in Shania Twain's video, "Don't Be Stupid." For film, she has appeared in and choreographed dance sequences for *The Devil's Own* (with Brad Pitt), and *Faithful* (with Cher and Ryan O'Neal). In 1999 Cara opened as a principal dancer in Jean Butler and Colin Dunne's *Dancing on Dangerous Ground* at London's Theatre Royal Drury Lane. She continues to work with her sister (of *Riverdance* fame), presenting dance workshops and appearing in "Jean Butler's Masterclass," an instructional DVD. In 1996 she toured with Ashley MacIsaac, showcasing her virtuosity as a singer and dancer, and in 2006 she collaborated with Triona Marshall and the Pilatzke Brothers—both of The Chieftains—to create TREAD. This *tour de force* showcase of traditional music and dance was influenced greatly by their mentors in Irish music. Most recently, Cara has joined forces with husband Jon Pilatzke and brother-in-law Nathan Pilatzke in creating The StepCrew, a dynamic and unique dance show touring the world, which brings together Irish, tap, and Ottawa Valley stepdancing and boasts an entire collective of virtuosic percussive dancers and musicians. Tonight's Boston Pops performance is Cara's third collaboration with Brian O'Donovan and "A Celtic Sojourn." She was a featured dancer in "A Christmas Celtic Sojourn" in 2012 and 2014, and thoroughly enjoys working in Boston, one of her favorite cities in the world!

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ETHAN HERSCHENFELD

Ethan Herschenfeld, who makes his Boston Pops debut this week, recently made his Metropolitan Opera debut as the Murderer in *Macbeth,* his Semperoper Dresden debut as Cardinal Brogni in *La Juive*, and his Teatro Real Madrid debut as Aguirre and HogBoy in the world premiere of Wuorinen's *Brokeback Mountain*, a performance for which he earned critical acclaim. In recent seasons he sang his first Baron Ochs (*Der Rosenkavalier*) in Indiana; Gurnemanz (*Parsifal*) in Basel; Fafner and Hunding in Wagner's *Ring* in Bari; King Marke (*Tristan und Isolde*) in Turin; Judge Turpin in the Italian premiere of *Sweeney Todd* in Bologna; the Commendatore (*Don Giovanni*) in Versailles; Mephistopheles (*Faust*) in Hong Kong; Rocco (*Fidelio*) in Bolzano, Ravenna, and Tel Aviv; Sparafucile (*Rigoletto*) in Lugo di Ravenna, Tel Aviv, and Philadelphia; and the police inspector (*Der Rosenkavalier*) under the baton of Fabio Luisi in Genoa, where he also made his Italian debut in *Billy Budd*. He has sung Sarastro in Venice, Berlin, Stuttgart, Rome, Liège, and Bremen, where he also sang Zaccarias (*Nabucco*), Osmin (*The Abduction from the Seraglio*), and the Kardinal (*Rienzi*) directed by Katharina Wagner. In the United States he has sung the title role in Boito's *Mefistofele* and Don Basilio (*The Barber of Seville*) at Bob Jones University, Abimélech (*Samson and Delilah*) at Hawaii Opera, Don Fernando *(Fidelio*), the Commendatore, Grenvil (*La traviata*), and the police inspector in Milwaukee, Butt the Hoopoe in the world premiere of Wuorinen's *Haroun*, and Bluebeard in *Ariane et Barbe-Bleue* at New York City Opera, Colline (*La bohème*) in Chattanooga, Indiana Elliot's Brother (*Mother of Us All*) in San Francisco, Hale (*The Crucible)* at Chautauqua Opera, and an acclaimed performance as King Zuoxian in the world premiere of *Wenji* in New York, also presented in Hong Kong. At Carnegie Hall he has sung Mozart's Requiem and *Vesperae Solennes*, Handel's *Messiah*,

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Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,
And with blessings surrender thee o'er,
By these festival rites, from the age that is past,
To the age that is waiting before,
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of the night!
Calm rising thro' change and thro' storm!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
Thou has been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

Haydn's *Theresienmesse*, and the premiere of Rittenhouse's *Vision of the Apocalypse*, which he sang on tour throughout South Africa. As an actor, he can be seen on television in *Damages*, *Boardwalk Empire*, *Girls*, *Blue Bloods*, *Forever*, and *Unforgettable,* and in the film *It's Kind of a Funny Story*. A graduate of Harvard College, Ethan Herschenfeld is the winner of the Schorr Prize (Connecticut), Excellence in Arts Competition (Philadelphia), and Sembrich Competition (New York). He began his vocal training with Franco Corelli and has studied since 1997 with Armen Boyajian.

VANESSA LANN

Vanessa Lann, born in New York in 1968, has been composing and playing the piano since age five. She studied composition with Ruth Schonthal at the Westchester Conservatory of Music, where she received the William Petchek Scholarship. For two summers she was a scholarship student at the Boston University Tanglewood Institute, and she holds degrees from Harvard University and the Royal Conservatory of The Hague in the Netherlands. Her works are performed throughout the world, in such venues as Berlin's Philharmonie, Lincoln Center in New York, the Doelen in Rotterdam, and the Amsterdam Concertgebouw, as well as at leading European and American festivals. She has received commissions and prizes from internationally renowned soloists, ensembles, and organizations. Ms. Lann lives and works in the Netherlands as a composer, pianist, and university professor (teaching musicology, mathematics, Eastern philosophy, and multimedia). Her music is published by Donemus, is broadcast frequently, and is included in many CDs and recordings. Her work makes varied use of repeated figures, as well as structures based on number ratios and patterns, to explore concepts of continuity, infinity, and silence. Ritual and humor are important elements of her music, and she often places everyday sounds and gestures in unusual contexts, thus illuminating them from new and surprising perspectives (www.vanessalann.com).

The title *Dancing to an Orange Drummer* comes from the expression "moving to the beat of a different drummer." The piece was inspired by the challenge of moving to a new country (in this case, the Netherlands), and for the composer, this meant feeling, and enjoying, the very different beat and energy of new people, places, and customs. Lann uses two contrasting elements that gradually merge: simple melodies in the brass begin the work, against a repeated rhythmic pattern in the other instruments. The two groups do clash with each other, but eventually the brass instruments take over aspects of the rhythmic pattern, while the others imitate the brass melody. This climaxes in a new "unity" in orchestral sound by the end of the piece. The original big band version of this work was written in 1993 for the Dutch ensemble De Ereprijs; the version for symphony orchestra was completed at the request of the Boston Pops Orchestra on the occasion of the Harvard Class of 1990 Reunion Concert.

EVELYN CHEN

Pianist Evelyn Chen's recent engagements have included performances on five continents at venues including Avery Fisher Hall and Alice Tully Hall at Lincoln Center, Carnegie's Weill Recital Hall, the Dorothy Chandler Pavilion, Wolf Trap, Mozarteum in Salzburg, Taipei's National Concert Hall, the Cultural Center of Hong Kong, Beijing's Central Conservatory of Music, and Moscow's Tchaikovsky Hall. A Steinway Artist making her Boston Pops debut, Ms. Chen has performed with numerous orchestras including the New York Philharmonic, the Los Angeles Philharmonic, the National Symphony Orchestra, the San Diego Symphony, London's Philharmonia Orchestra, the New Zealand Symphony, the National Symphony Orchestra of Taiwan, and the State Symphony Orchestra of Mexico; she has collaborated with such renowned conductors as Riccardo Muti, Leonard Slatkin, Stanislaw Skrowaczewski, Zdenek Macal, Joseph Silverstein, and JoAnn Falletta. Ms. Chen's critically acclaimed recordings include Rachmaninoff's Piano Concerto No. 2 and *Rhapsody on a Theme of Paganini* with Leonard Slatkin and the Philharmonia Orchestra (Sony/BMG), which was among the top ten best-selling classical recordings in the UK, and Miklós Rózsa's Piano Concerto with James Sedares and the New Zealand Symphony (Koch International Classics). She has been featured on the *CBS Evening News*, and her performances broadcast by National Public Radio and numerous radio stations across the United States, as well as throughout Taiwan and Great Britain (Classic FM). She has collaborated in chamber music with violinists Cho-Liang Lin and Frank Huang, cellists Brinton Smith and Leslie Parnas, violist James Dunham, and pianist Charles Wadsworth, as well as with members of the New York Philharmonic, the Dallas Symphony, and the Houston Symphony, as well as Rice University faculty members. While touring Asia as soloist with the Harvard Orchestra, Ms. Chen performed before prominent dignitaries including the Princess of Thailand and the Prime Minister of Malaysia. A winner of several international competitions, Ms. Chen is the recipient of the 1995 Petschek Award, which provided her a fully sponsored New York debut recital at Alice Tully Hall. She also earned top prizes in the 1993 Mieczyslaw Munz International Competition, the 1984 Piano Guild International Recording Competition, and the 1981 Bach International Competition in Washington D.C., where, at age fourteen, she was the youngest competitor. Evelyn Chen holds degrees from the Juilliard School, the New England Conservatory, and Harvard University (bachelor of arts in composition, *magna cum laude* with highest honors). Her teachers include pianists Russell Sherman, Earle Voorhies, and Jerome Lowenthal, and composers Leon Kirchner and David Lewin. Currently Associate Professor of Piano at Teachers College, Columbia University, she is a co-founder and an artistic director of Restoration Chamber Music Concert Series in Galveston, Texas (www.RestorationChamberMusic.com).

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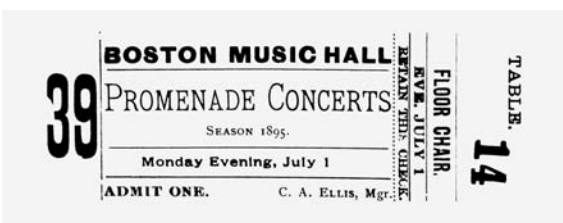

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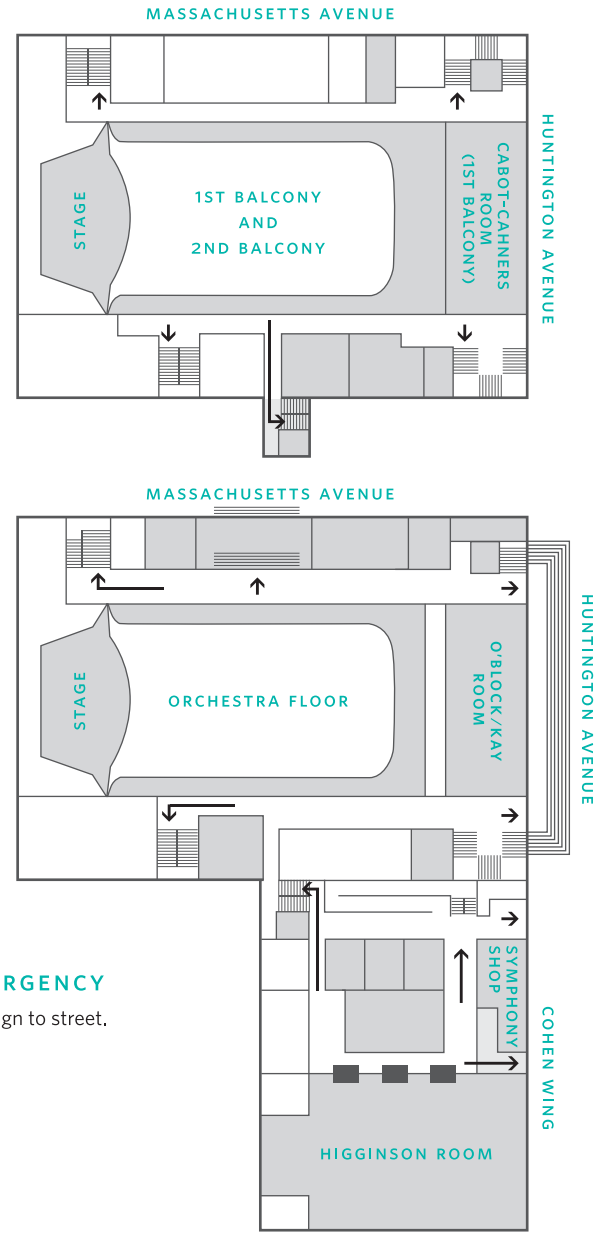

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Symphony Hall

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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

Ticket Prices: floor—$94, $70, $42; first balcony—$55, $48; second balcony—$29, $24. For Film Night: floor—$110, $87, $53; first balcony—$68, $60; second balcony—$42, $35. For Group Sales of 20 or more and Event Planning, call (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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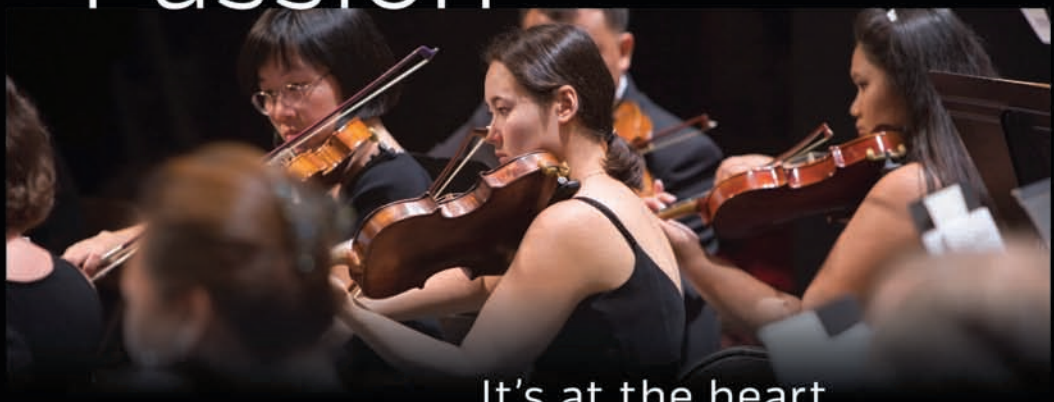

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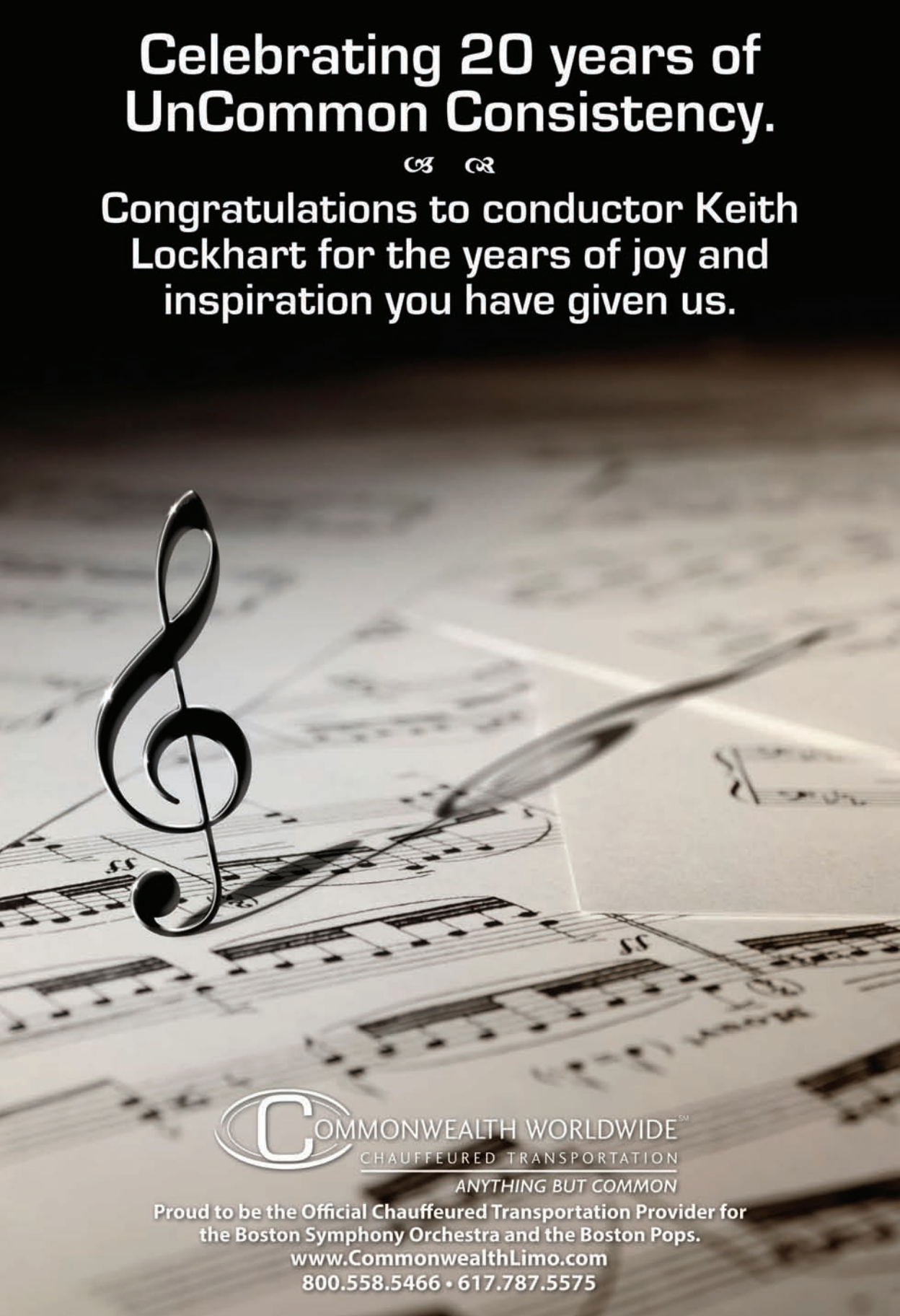

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- three display cases in the Brooke Corridor celebrating Keith Lockhart's twenty-year tenure as Conductor of the Boston Pops Orchestra. Featured items include a photograph of John Williams passing the baton to Keith Lockhart; programs from Lockhart's debut performance as Pops Conductor, both in Symphony Hall and in Carnegie Hall; and the sneakers he wore for the cover photograph of his first recording with the Pops—*Runnin' Wild*.
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad

John Willliams passes the baton to Keith Lockhart, making him the 20th Conductor of the Boston Pops, February 6, 1995.

Album cover of the Boston Symphony Chamber Players' 1966 Grammy-winning first commercial recording on RCA

KEITH LOCKHART

Celebrating his twentieth anniversary as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted nearly 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the opening game of the 2007 MLB World Series. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2014—was featured on national network television through 2013; this past summer the first-ever Boston Pops webcast brought the event to 1.3 million music fans worldwide.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. He and the Pops were a major inspiration behind the creation of BSO Classics, the in-house recording label for both the Boston Symphony and Boston Pops. *The Red Sox Album* and *A Boston Pops*

Christmas–Live from Symphony Hall are two of their recent releases. *The Dream Lives On: A Portrait of the Kennedy Brothers* (BSO Classics)—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

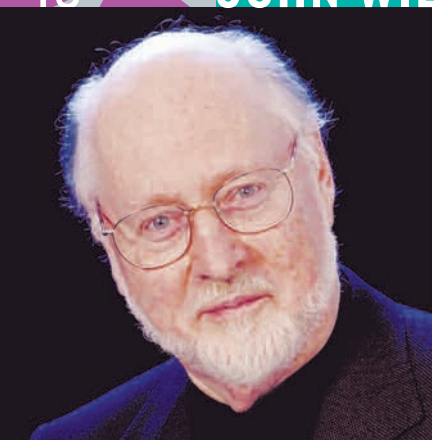
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter, to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriot, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also

has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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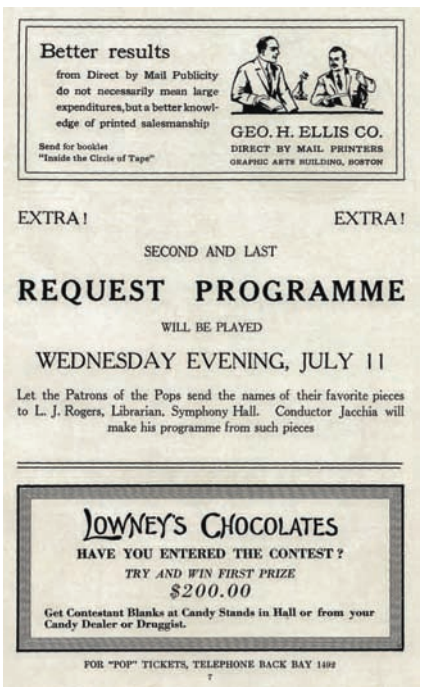
ABOUT THE BOSTON POPS

In 2015 the Boston Pops enters its 130th season, but the most significant celebration this year is for Keith Lockhart, who marks his 20th anniversary as Boston Pops Conductor. The season's programming showcases a remarkable range of music; introduces new artists, world premieres, and innovations; and brings the best of the exclusive arrangements from Boston Pops library to the Pops audience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)
Arthur Fiedler, conductor of the Boston Pops for nearly fifty years (bottom circle)
Keith Lockhart, who marks his 20th anniversary at the helm of the Boston Pops this year (left)
A program book announcement about the 1916 version of "By Popular Demand" (bottom)

food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49

Boston Pops Laureate Conductor John Williams leads annual Film Night concerts at Symphony Hall and Tanglewood (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)

Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,700 Boston Pops concerts in his twenty-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 75 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.

From Opening Night, which brings the versatile Bernadette Peters back to the Symphony Hall stage, to the season-closing performances featuring the spectacular acrobatics of Cirque de la Symphonie, 2015 at the Boston Pops promises to be a fitting celebration of Keith Lockhart's tenure. New for 2015 are five interactive concerts called "By Popular Demand," during which audience members can vote on their mobile devices in such categories as "Favorite John Williams Movie Theme" and "Favorite Bugs Bunny Moment" to

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade

decide what the orchestra will play next. Following the success of last year's "*Oz* with Orchestra" performances, the Pops presents *Singin' in the Rain*, named the American Film Institute's greatest movie musical, on the big screen with live orchestral accompaniment. Highlighting a British-themed program is music of the Beatles, given full symphonic treatment, as well as a new take on Benjamin Britten's *Young Person's Guide to the Orchestra* presented by humorist John Hodgman (*The Daily Show*). Four Broadway talents from the original cast of *The Jersey Boys* have joined forces as The Midtown Men and bring music of the 1960s to life in several concerts, which also include a Pops medley of vintage television themes and other music evoking the *Mad Men* era. Making his Pops debut, Richard Kaufman leads this year's Film Night concerts showcasing the music of John Williams. Brian O'Donovan (*A Celtic Sojourn*) serves as host for a program exploring the remarkable breadth and influence of Celtic music, to include selections from the Grammy-nominated Pops recording *The Celtic Album*. Broadway and television star Sutton Foster makes her Boston Pops debut. Conductor Charles Floyd, who has become synonymous with Boston Pops Gospel Night, returns

Jason Alexander returned to the Boston Pops stage for Opening Night 2014 (top)
Melissa Etheridge made her Boston Pops debut in June 2014 (bottom)

this year joined by the legendary Blind Boys of Alabama and the Boston Pops Gospel Choir. America's greatest living musical theater composer is honored with "Simply Sondheim in Concert," a new tribute featuring lush orchestral arrangements of his music; Broadway's Kate Baldwin and Jason Danieley, joined by Fellows of the Tanglewood Music Center, will bring to life Stephen Sondheim's most memorable songs. One of last year's biggest hits, Cirque de la Symphonie, returns, juxtaposing the musical artistry of the Boston Pops musicians with the mind-blowing physical artistry of aerialists, contortionists, strongmen, jugglers, and other circus performers. Keith Lockhart comments on reaching this career milestone and the 2015 Pops season: "The world has changed dramatically since I was first invited to lead the remarkable musicians of the Boston Pops in 1995. At that time there were no cell phones, email, or MP3 files, and the orchestra had just started to explore the idea of putting a website online. Twenty years later, I continue to be reminded that no matter how far we might advance technologically—and I'm among the first in line to appreciate the next new audio gadget—there's absolutely nothing like the live concert experience and the joy and wonderment it inspires in Boston Pops fans far and wide. So whether your iTunes is packed with Broadway ballads, the music of the Beatles, Celtic folk tunes, film soundtracks, full-length symphonies, American songbook classics, Sousa marches, or contemporary pop, I hope music lovers in Boston and beyond will come hear the one and only Boston Pops perform their favorite music in world-famous Symphony Hall."

Cirque de la Symphonie wowed audiences last season and returns in 2015 (top)
Tony award-winner Billy Porter donned his "Kinky Boots" for his 2014 Boston Pops debut (bottom)

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Tuesday evening, June 2, 2015, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

2015 FIDELITY YOUNG ARTISTS COMPETITION AT THE BOSTON POPS

Sound the Bells! — Williams

Rumanian Rhapsody in A, Opus 11, No. 1 — Enescu

Old Blue Eyes at 100

You Make Me Feel So Young — Myrow/Gordon-Osser

Chicago — Fisher-Nestico

Presenting

FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION WINNERS

Flute Concerto No. 2 in D, K.314(285d) — Mozart
First movement: Allegro aperto
KATIE SCHOLL • Wellesley High School

Have You Heard — Metheny
CHOSEN • Boston Arts Academy
Kemet Tiger Crayton, drums | Miguel Diaz, guitar | Christoff Glaude, bass guitar
Antonio Shiell-Loomis, guitar | Joshua Randall Sutherland, piano

Fisherman Song (漁歌) — Liu-O'Loughlin
GUZHENG TRIO
Annie Ma • Lexington High School | Amy Wang • Belmont High School
Shirley Wu • Brookline High School

Buy Me — Weydt-Hollenbeck
JOE WEYDT • Boston Latin School

INTERMISSION

42nd Street — Warren/Dubin-Sebesky

Presenting

SUTTON FOSTER
Michael Rafter, musical director

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall
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Broadcasts of the Boston Pops are heard on 99.5 WCRB.
Among Those Present: Temple Beth Shalom of Needham

Wednesday evening, June 3, 2015, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

PRESIDENTS AT POPS

Sound the Bells!	Williams
Rumanian Rhapsody in A, Opus 11, No. 1	Enescu
All About That Bass	Kadish/Trainor-Chase
The Young Person's Guide to the Orchestra, Opus 34 JOHN HODGMAN, writer and narrator	Britten

INTERMISSION

Everything's Coming Up Roses	Styne/Sondheim-Ramin

A special thank you to WCVB-TV Channel 5 for providing excerpts of Keith Lockhart's debut as conductor of the Boston Pops Orchestra. The performance took place on February 6, 1995, as part of the annual Salute to Symphony concert.

Presenting

SUTTON FOSTER
Michael Rafter, musical director

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Thursday evening, June 4, 2015, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

MIT ALUMNI ASSOCIATION–TECH NIGHT AT POPS

Festival Overture — Shostakovich

Two Dances from *Gayne* — Khachaturian
Dance of Ayesh—Lezghinka

Toccata and Fugue in D minor — Bach-Stokowski

Bayu from *Bayu Sabda Idep* for Balinese gamelan and string orchestra — Ziporyn
GAMELAN GALAK TIKA
EVAN ZIPORYN, founding director, Kenan Sahin Distinguished Professor of Music

INTERMISSION

In Praise of MIT — Wilbur/Kahn-Gage

Piano Concerto in A minor, Opus 16 — Grieg
First movement: Allegro molto moderato
JOHN BOWLER, class of '15

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Try out the test poll at intermission and music voting begins after intermission.

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Your phone number is completely private and you won't receive texts after this concert

Song lyrics appear on page 38.

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GLORIÆ DEI ARTES FOUNDATION

Friday evening, June 5, 2015, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Festive Overture	Shostakovich
Two Dances from *Gayne* Dance of Ayesh—Lezghinka	Khachaturian
Toccata and Fugue in D minor	Bach-Stokowski
Hayr Mer ("Our Father")	Yekmalian/Gregorian
Prayer of St. Gregory, for trumpet and strings, Opus 62	Hovhaness

Dedicated to the memory of 1.5 million souls who perished during the 1915 Armenian Genocide in the Ottoman Empire

Violin Concerto in E minor, Opus 64 First movement: Allegro molto appassionato SAMMY ANDONIAN, violin	Mendelssohn

INTERMISSION

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Now all you have to do is select your choice as each poll appears on your screen!
OR
Alternate way: text "pops" to 22 333 to vote.
Now all you have to do is vote for choice "A," "B," or "C" when Keith announces a poll!

Try out the test poll at intermission and music voting begins after intermission.

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Your phone number is completely private and you won't receive texts after this concert

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Among Those Present: Friends of the Armenian Culture Society Inc.; Jim Mulvihill Tours; Charles L. & Nancy T. Donahue; Nashoba High School; Notre Dame Club of Boston; Winnacunnet High School

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GOSPEL NIGHT AT POPS

La caprice de nannette, from *Petite Suite de Concert*	Coleridge-Taylor
Little Fugue in G minor	Bach-Cailliet
Shepherd Boy, from *Lyric Suite*, Opus 54	Grieg
Theme from *Exodus*	Gold-Mason

INTERMISSION

Presenting

THE BLIND BOYS OF ALABAMA

Selections to be announced from the stage

INTERMISSION

Presenting

THE BOSTON POPS GOSPEL CHOIR

Brother Dennis L. Slaughter, Artistic Director • Norris V. Welch, Choir Manager
Jerome Kyles and Dennis Montgomery, keyboards • Wayne Pittman, bass • Sean Skeete, drums

All Praise CAROLYN SAXON	C. Isaiah Smith-Floyd
How Awesome Is Our God IDA KAMRARA and RAY MARTIN	Houghton-Floyd
It Is Well	Spafford-Bliss-Floyd
Great God, Great Praise SUZANNE BUELL, SHARON MOLDEN, and MILDRED WALKER	Carr-Floyd

Special thanks to Makeysha Montgomery

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.
Among Those Present: Stonehill College Alumni Affairs Office; Linden Ponds; Harvard University Outings & Innings; Innovatours

GOSPEL AND BLUES MUSIC: ARE THEY RELATED?

BY DENNIS L. SLAUGHTER

There is a well-documented history of American music that connects all of sacred music through scriptures. The sacred music of African Americans, both musically and thematically, has the added elements of social justice and empowerment. The musical connections emerged from the way that hymns of the Protestant church influenced Negro spirituals, which influenced blues, which influenced gospel. The social justice themes are connected through the enduring social struggles of African Americans.

Gospel Night 2015 uniquely brings together the history and connections of gospel music in unprecedented ways. The Blind Boys of Alabama will sing traditional songs that relate to hymns, spirituals, and blues, and the Gospel Choir will sing songs that connect blues to gospel with similar themes. Thus, this concert represents a unique opportunity for showcasing African American sacred music, both musically and thematically.

The journey from hymns to spirituals, to blues, and to gospel began in the late nineteenth and early twentieth century. The Father of Gospel Music, Thomas A. Dorsey (1899-1993), was a blues man, being the accompanist for Ma Rainey. Thomas Dorsey was influenced by hymns and used them as a basis for developing gospel songs. One of Dorsey's most famous gospel songs is "Precious Lord, Take My Hand," which is closely connected to the hymn tune "Maitland." The lyrics, however, were based solely on Dorsey's own personal struggles at the time and had little to do directly with scriptures. Dorsey's training and work in the blues industry served as a basis for writing text that was directly reflective of one's conditions. Blues legend Muddy Waters once said, "The blues was born behind a mule." This sentiment bore out the notion that blues spoke of the oppressed social conditions of the

The Father of Gospel Music, Thomas A. Dorsey

African American who worked hard yet had to find a way to bring some entertainment and normalcy to life.

The foundations of blues and gospel music, to say nothing of their interconnection, make American music unique. From blues and gospel, we get the contemporary music of America.

The difficult lives led by enslaved Africans during the development of this country featured indoctrination in the Christian faith. Going to church offered an opportunity to learn about the Bible. Interestingly, the lessons taught were mostly taken from the Pauline letters of the New Testament. There are many lessons from St. Paul's letters concerning servitude to one's master and the gentleness of Jesus. Despite that teaching, the Africans developed great interest in the Old Testament stories that prominently featured God's ability to liberate His people from bondage. Combining African rhythms and harmonies with messages of hope from the Old Testament, many of the so-called "Negro spirituals" were created. There were, of course, many Negro spirituals that featured Jesus and the Pauline letters, but the Old Testament themes of hope gained popularity. Because the enslaved Africans were often banned from using musical instruments, they created complex vocal harmonies. Eventually, these harmonies became the basis for blues, gospel music, and jazz.

Spirituals played a major role in teaching the Holy Scriptures; hence, the prominence of the spirituals made them powerful in ensuring strong religious faith. With the prominence and popularity of blues and gospel music throughout the world, it is with pleasure that this year's "Gospel Night at Pops" program, which showcases both, is presented. It is hoped that you will enjoy both the musical and thematic threads, and understand better the kinship that they share.

Charles Floyd has led more than twenty "Gospel Night at Pops" concerts.

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2015 FIDELITY YOUNG ARTISTS COMPETITION WINNERS

Eighteen-year-old **Katie Scholl** is a high school senior from Wellesley, Massachusetts, who began playing the flute in sixth grade. Katie is a student of Judy Grant at Boston Flute Academy, where she was recently named a BFA Young Artist and has had the honor to play for such artists as Jean Ferrandis, Paul Edmund-Davies, Lady Jeanne Galway, Keith Underwood, Judith Mendenhall, and Carol Wincenc. Katie plays flute with the Boston Youth Symphony, and has been a member of the Boston Youth Symphony Orchestra since 2010. In 2012, Katie was named principal flutist of the Rivers Youth Symphony Orchestra in Weston, Massachusetts. She has been a member of the Wellesley High School Wind Ensemble since 2011, and has held the standing position of principal flute since 2012. During 2013-2015, Katie participated in numerous honor ensembles, holding principal seats in this year's All State Concert Band and the Eastern District Senior Festival Orchestra. She has spent her recent summers at music festivals, including the Boston University Tanglewood Institute and ARIA International Academy. This fall Katie will study flute performance with Professor Christina Jennings at the University of Colorado, Boulder. She thanks Judy Grant and every other music teacher that has helped her to achieve this honor, including past flute instructors Angelo Longo and Maureen Russ.

Kemet Tiger Crayton (Chosen) is a seventeen-year-old musician, inspired to create music to shape people's minds. Born in Boston in 1998, he started playing drums in the sixth grade. He continued to further his musical journey by joining the Berklee City Music Program. From sixth through eighth grade Kemet was involved with the Berklee City Music one-week summer program, and the Berklee City Music Preparatory Academy. A junior at Boston Arts Academy, he participated as a freshman and sophomore in the Berklee City Music Mentoring program, and is now a member of the Berklee City Music High School Academy. Kemet was awarded scholarships to attend the Berklee Five-Week Summer Performance program in 2013 and 2014. He performed in the BAA Winter Fest in 2012, 2013, and 2014, and, as a member of the Charlie Brown Blues Band, he played at the United Nations in New York City, and in Washington, D.C., for Qatari ambassadors.

Miguel Diaz (Chosen) of Boston Arts Academy first picked up the guitar when he was four years old. After his brother taught him his first few chords, it didn't take long for Miguel to be hooked. At age ten, having heard Jimi Hendrix for the first time, he discovered the guitar's capabilities. Though mostly influenced by rock and jazz fusion (particularly Eddie Van Halen,

Steve Vai, Frank Gambale, and Guthrie Govan), Miguel plays a bit of everything and is open to all genres. Throughout middle and high school, Miguel has participated in after-school music programs, including the Berklee City Music High School Academy, where he has been exposed to different musical styles, received musical instruction, and performed in ensembles for various events, including the Berklee High School Jazz Festival, where his ensemble won third place in their division, and at the 2014 City Music Network Conference in Los Angeles. Miguel hopes to continue to hone his craft and use it as his personal form of creative expression and communication.

Christoff Glaude (Chosen) was born to musical parents Monet Ledbetter-Glaude and Ian Glaude, both of whom graduated from the prestigious Berklee College of Music, and are working in the music field to this day. Christoff started playing the piano and drums at age five, and continued to play these instruments until he discovered his true love, the bass guitar, at twelve. Christoff has excelled on electric bass and continues to practice and stay motivated to become a master of his craft. He is a senior and honor roll student at Boston Arts Academy, where he has had the opportunity to pursue his academic goals, and play music every day. Among Christoff's musical influences are Sharay Reed, Marcus Miller, James Jamerson, Victor Wooten, Herbie Hancock, Cory Henry, Oscar Peterson, Andrae Crouch, and Duke Ellington. Christoff will be attending Berklee College of Music in the fall with a full-tuition scholarship.

Antonio Shiell-Loomis (Chosen), a graduating senior at Boston Arts Academy, is a seventeen-year-old electric guitarist. He was inspired to take up an instrument by his father, a professional saxophonist. Wanting to go in a slightly different direction, Antonio was inspired to take up guitar from the guitarists he heard on his dad's records. He began taking lessons at age seven, but became serious once he joined the Berklee City Music program. There he was introduced to many new styles and the fundamentals of reading and writing music. He was also introduced to the Boston Arts Academy, where he has attended all four years of high school, has become well-rounded in jazz, R&B, and rock, and has improved his technique and reading with formal training. In the fall Antonio will be attending Berklee College of Music on full scholarship, where he plans to study music production and writing/composition.

Growing up in the church, Joshua Randall Sutherland (Chosen) was inspired by his church organist, Robert Johnson. Joshua found the unique sounds of the piano, organ, and Rogers Organ fascinating. After his parents bought him his first piano, they were astounded by their

The "Fisherman Song" was originally the third movement of *Sketches of the Northern Minorities*, a multi-movement solo piece written for yueqin (literally translated as "moon lute") and Chinese ensemble. The piece depicts the Hoche people in northeast China who make their living from fishing. It draws a beautiful picture of their return sail at dusk, accompanied by the evening glow over the whole sky. Singing joyfully a song of happiness, they spread the melody in carefree, lingering notes. This arrangement was done by Shin-Yi Yang, director and founder of the Boston Guzheng Ensemble, to celebrate the tenth anniversary of the ensemble.

son's hidden musical talent. Joshua has performed for such world-renowned artists as Lalah Hathaway, Patrice Rushen, and Wynton Marsalis. In October 2014, he performed for Lang Lang at the United Nations Headquarters. As an eighteen-year-old senior at Boston Arts Academy, Joshua has been a part of multiple jazz and gospel bands. He has studied under such private instructors as Tuffus Zimbabwe, Murphy Lewis, Hey Rim Jeon, George Russell, Jr., and Seagnok Lee. Winning this competition is a dream come true for Joshua, who was recently awarded a full-tuition scholarship to Berklee College of Music to study Neurological Music Therapy.

Annie Ma (Boston Guzheng Trio), a senior at Lexington High School, has been playing guzheng since starting lessons with Shin-Yi Yang in January 2010. In 2011, she joined the Boston Guzheng Ensemble, and three years later became the ensemble's manager. Since 2012, she has been an active member of the Greater Boston Chinese Cultural Association's Chinese Music Ensembles. In 2013 and 2014, Annie, along with three other BGE members, auditioned for and participated in the Annual Youth Poetry in Silk and Bamboo audition and concert, hosted by the Foundation for Chinese Performing Arts. In 2014, at the GBCCA Chinese Music Ensemble's 20-year anniversary concert at Jordan Hall, she performed a duet with Ms. Yang. Annie also works at Brookhaven at Lexington, a life-care retirement community, and volunteers weekly at the Pine Knoll Nursing Center.

Amy Wang (Boston Guzheng Trio), a graduating senior at Belmont High School, started learning violin at the age of eight and transitioned to guzheng (Chinese zither) around age ten in pursuit of her cultural heritage. Amy joined the Boston Guzheng Ensemble in 2009 and is now assistant director. The guzheng has brought her many new experiences both as a solo performer and ensemble member, including performing at Boston's Dragon Boat Festival, TEDxBoston Adventures, as well as other cultural and musical events. She hopes to continue her pursuit of Chinese traditional music through the guzheng throughout her college experience and beyond.

Shirley Wu (Boston Guzheng Trio), a sixteen-year-old sophomore at Brookline High School, started studying guzheng with Shin-Yi Yang in late 2007, and has been playing it for approximately eight years. In 2014, she joined the Boston Guzheng Ensemble, founded and directed by her mentor, Ms. Yang. Later that year, with three other ensemble members, she participated in the Foundation for Chinese Performing Arts' Seventh Annual Youth Poetry in Silk and Bamboo Music audition and concert. Besides guzheng, Shirley is also interested in singing and theater, performing in both chorus concerts and school musicals while in middle school.

In fall 2006, Joseph Weydt was introduced to his first love—the guitar. Now, almost nine years later, he is a seventeen-year-old accomplished multi-instrumentalist. He studies with his longtime mentor and foremost musical influence, Colin Sapp, whose wisdom and encouragement have shaped Joe into the musician he is today. For the past few years, Joe has challenged himself to develop as both an instrumentalist and a songwriter. He performs his original music in a rock trio, Happy Cactus, with Berklee full-scholarship students Matt Pitts and Dan Whitelock. A graduating senior at Boston Latin School, Joe is excited to pursue a career as a full-time musician.

Artist biographies continue on page 36.

2014 YOUNG ARTISTS COMPETITION WINNERS

Jeffrey Zhou
Boston Latin School

Claire Dickson
Homeschooled

Kevin Sherman
Marblehead High School

DEFINING MOMENTS

Liquid Sun

Boston College High School and International School of Boston

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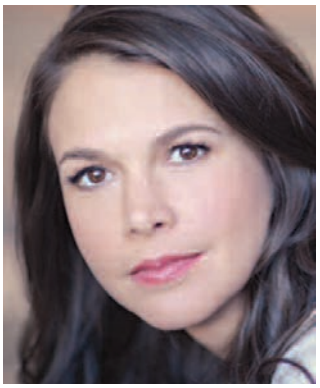
SUTTON FOSTER



Sutton Foster is an award-winning actor, singer, and dancer who has performed in eleven Broadway shows—most recently the revival of *Violet*—and originated roles in the Broadway productions of *The Drowsy Chaperone*, *Little Women*, *Young Frankenstein*, *Shrek the Musical*, and her Tony Award-winning performances in *Anything Goes* and *Thoroughly Modern Millie*. She was first seen on television on *Star Search* at age fifteen, and has more recently appeared in *Bunheads*, *Psych*, *Johnny and the Sprites*, *Flight of the Conchords*, *Sesame Street*, *Law and Order SVU*, and *Royal Pains*. As a solo artist, Sutton has performed all over the country as well as internationally with her musical director Michael Rafter, performing songs from her debut solo CD, *Wish*, as well as her follow-up CD, *An Evening With Sutton Foster: Live at the Cafe Carlyle*. She has graced the stages of Carnegie Hall, Feinstein's, Lincoln Center's "American Songbook" series, Joe's Pub, and many others, and this week appears for the first time with the Boston Pops Orchestra. In 2011 she received an honorary doctorate degree from Ball State University, where she also is on the faculty as a teacher and advisor to the Department of Theatre and Dance. Sutton Foster is currently starring in TVLand's new series *Younger*, created by Darren Star.

MICHAEL RAFTER

Musical director/arranger/pianist Michael Rafter collaborated with Sutton Foster on her first solo CD, *Wish*, which was released in February 2009; the duo performed it live for Lincoln Center's "American Songbook" series. Their second CD, *Sutton Foster, Live at The Carlyle*, was released in March 2011. Michael also co-produced Norm Lewis's solo CD, *This Is The Life*, and the recording of Tony Kushner and Jeanine Tesori's Broadway show *Caroline, Or Change.* He conducted *Gypsy*—both the Broadway production starring Tyne Daly and the TV movie starring Bette Midler—and won an Emmy award for his music direction of the TV movie version. He has supervised the Broadway and/or national touring companies of *Thoroughly Modern Millie*, *Sunset Boulevard*, *The Sound of Music*, and *The Buddy Holly Story.* On Broadway, Michael has served as music director/conductor of *Thoroughly Modern Millie*, *The Sound of Music*, *The King and I*, and *Gypsy.* He also did the arrangements for the Broadway productions of *Swing* and *Sweet Charity*, and was one member of the two-piano duo that played the Broadway revival of *The Most Happy Fella*. Off Broadway credits include *Merrily We Roll Along* and *Violet.* With these performances, Michael Rafter makes his Boston Pops debut.

JOHN HODGMAN

Before he went on television, John Hodgman, born and raised in Brookline, Massachusetts, was a simple writer, humorist, expert, and Former Professional Literary Agent living in New York City. In this capacity, he has served as the Humor Editor for the *New York Times Magazine*, frequent contributor to "This American Life," advice columnist for McSweeney's, comic book reviewer for the *New York Times Book Review*, and a freelance journalist specializing in food, culture, non-wine alcohol, *Battlestar Galactica*, and most other subjects. His book of invented trivia and completely fake facts entitled *The Areas of My Expertise* led to appearances on *The Daily Show with Jon Stewart* as the show's Resident Expert. He was the "PC" in a series of television ads for Apple brand computers, and has had guest roles in a variety of films and TV shows, including *Coraline*, *Community*, and *Battlestar Galactica*. Other credits include HBO's *Bored to Death*, the FX series *Married*, *The Knick* on Cinemax, and the feature film *Pitch Perfect 2*. Two best-selling books followed *The Areas of My Expertise*, concluding his "Complete World Knowledge" trilogy in 2012 with the apocalyptic *That Is All*. As a comedian, John has headlined at clubs and theaters around the country, including the San Francisco Sketchfest. He is a two-time main stage speaker at the TED conference, the former color commentator at the Emmys, and, most surreally, he grilled President Obama on his nerd credentials at the 2009 Radio and Television Correspondents Dinner.

GAMELAN GALAK TIKA

Gamelan Galak Tika has been at the forefront of innovative, cross-cultural music for Balinese gamelan since 1993. Led by composer Evan Ziporyn, Galak Tika has performed groundbreaking music at Carnegie Hall, Lincoln Center, Brooklyn Academy of Music, several Bang on a Can Marathons, Southern Exposure, the Cleveland Museum of Art, and colleges throughout the northeast. In 2005 the group toured Bali, performing at the Bali International Arts Festival, Kuta Beach, and numerous villages around the island. Galak Tika is dedicated to commissioning and performing new works by Balinese and American composers, for gamelan and mixed ensembles of gamelan and Western instruments, as well as performing traditional Balinese music and dance. Recent projects have included Christine Southworth's *SuperCollider* for electronic gamelan and string quartet, Evan Ziporyn's *Bayu Sabda Idep* for gamelan and strings, and new works by Dewa Alit, Ramon Castillo, and Wilco drummer Glenn Kotche. Galak Tika has recorded for Airplane Ears, New World, and New Albion. The group plays on three complete sets of instruments: one traditional pelog set, one tuned in just intonation, and its newest collection, the completely electronic Gamelan Elektrika. "Galak Tika" is Bahasa Kawi (classical Javanese, a dialect of Sanskrit) for "intense togetherness."

EVAN ZIPORYN

Born in 1959 in Chicago, Evan Ziporyn has composed for the Silk Road Ensemble, the American Composers Orchestra, Brooklyn Rider, So Percussion, Maya Beiser, Wu Man, Sentieri Selvaggi, and Bang on a Can. He studied at Eastman, Yale, and UC Berkeley with Joseph Schwantner, Martin Bresnick, and Gerard Grisey. He is Inaugural Director of MIT's new Center for Art, Science and Technology, where he has taught since 1990. His work is informed by his 30-plus-year involvement with traditional gamelan. He received a Fulbright in 1987, founded Gamelan Galak Tika in 1993, and has composed a series of groundbreaking compositions for gamelan and Western instruments. These include three evening-length works—2001's *ShadowBang*, 2004's *Oedipus Rex* (Robert Woodruff, director), and 2009's *A House in Bali*, which was featured at BAM Next Wave in October 2010. Among his awards are a USA Artist Fellowship, the Goddard Lieberson Prize from the American Academy, Massachusetts Cultural Council Fellowship, the MIT Gyorgy Kepes Prize, and commissions from Carnegie Hall, Kronos Quartet, Rockefeller Multi-Arts Program, and Meet the Composer. He co-founded the Bang on a Can All-stars in 1992, performing with the group for twenty years. He has also recorded with Paul Simon, Steve Reich Ensemble (sharing in their 1998 Grammy), and Matthew Shipp, and he currently performs with Iva Bittova and Gyan Riley as the Eviyan Trio.

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Arise all ye of MIT, in loyal fellowship.
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A mem'ry that will never die, for ye of MIT.
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And as we raise our glasses on high to pledge our love for thee
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THE BOSTON POPS HASHTAG CONTEST

Share your Boston Pops memories and photos from the last 20 years by using #Happy20thKeith on Facebook, Twitter, or Instagram, and you will automatically be entered to win one of three chances to attend a Pops performance. Prizes include 20 tickets to attend the June 13th Cirque de la Symphonie concert, complete with complimentary food and beverages (winner selected May 29); two VIP tickets to the July 4th Boston Pops Concert on the Charles River Esplanade (winner selected June 13); and a weekend getaway for two to Tanglewood to attend the Cirque de la Symphonie Pops concert on August 21, with transportation and hotel provided (winner selected June 13). Contest participants must be 18 or older. The Boston Pops is on Facebook at www.facebook.com/thebostonpops and can be found on Twitter and Instagram @thebostonpops.

JOHN BOWLER

Pianist John Bowler was born in New York and began to study music at age four. He entered Juilliard Pre-College at age eleven as a student of Victoria Mushkatkol, graduating in 2011 with an Achievement Award. John has performed at a variety of venues in New York City and Long Island, including the Juilliard School, Carnegie Hall's Weill Hall, Steinway Hall, CAMI Hall, Merkin Hall, Christ and St. Stephen's Church, the National Arts Club, the Vladimir Nielsen Piano Festival, the Southampton Cultural Center, and the East Hampton Guild Hall. Other venues include Les Verrières du Golf in Montreal, La Vieille Usine in L'Anse-à-Beaufils (Quebec), the Bose Recital Series in Framingham (Massachusetts) in 2012, and the Emerson Fellowhip Student Recital Series at MIT's Killian Hall (2012-15). John has won top awards in several youth competitions, including the 2006 Young Artists Piano Showcase, the 2007 American Fine Arts Festival, and the 2008 American Association for the Development of the Gifted and Talented. A dedicated chamber musician, he has performed in numerous chamber ensembles at the Juilliard School, the School for Strings, Bargemusic in New York, and at Killian Hall and Kresge Auditorium as a member of the MIT Chamber Music Society. As an Emerson Fellow at MIT, John studies with David Deveau. Past teachers include Marina Obukovsky and Yukiko Ueno Egozy. John Bowler is a graduating senior at MIT, where he studied electrical engineering and computer science.

SAMMY ANDONIAN

Sammy Andonian began playing the cello at age four and the violin at age seven. Now seventeen, Sammy is in the eleventh grade at the Lincoln-Sudbury Regional High School. During the school year, Sammy studies with violinist John Holland and cellist Mike Reynolds. While at the Heifetz International Music Institute in summer 2014, Sammy studied with violinists Grigory Kalinovsky, Ilya Kaler, and Elmar Oliveira. In the 2013-14 season, Sammy was the first-place winner of the Walden Chamber Players' Young Artists, the New England Philharmonic's Young Artists, the Wellesley Symphony Orchestra's Young Soloist, the Brockton Symphony's Feinberg Youth, and the Boston Youth Symphony's Concerto competitions. As a chamber musician, he is the violinist of the Trio Adonais, which won the Silver Medal in the junior division of the Fischoff National Chamber Music Competition in May 2015. The members study at the New England Conservatory Preparatory School with Natasha Brofsky, the cellist of the Peabody Trio. On June 15, they will be featured in a special broadcast of NPR's "From the Top," a radio showcase for America's top young classical musicians. A member of the Boston Youth Symphony Orchestras, Sammy is both a concertmaster and a principal cellist for their premier ensemble, the Boston Youth Symphony, conducted by Federico Cortese. As a member of BYSO, Sammy has performed in Symphony Hall, Jordan Hall, and Sanders Theatre, among others. This coming summer, Sammy will attend the Bowdoin International Music Festival, where he will study with violinists Ayano Ninomiya and Frank Huang, the New York Philharmonic's newly appointed concertmaster.

CHARLES FLOYD

Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for twenty years, he leads the annual "Gospel Night at Pops" at Symphony

Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. The 2012 "Gospel Night" program featured the Boston premiere of his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

THE BLIND BOYS OF ALABAMA

The Blind Boys of Alabama are recognized worldwide as living legends of gospel music. Not merely a group of singers borrowing from decades-old gospel traditions, they are themselves the group who helped define and cement those traditions during the course of the twentieth century and well into the twenty-first. They first sang together at the Alabama Institute for the Negro Blind in Talladega in the late 1930s, when "separate but equal" was still a sad summary of race relations in the United States. Touring throughout the South during the Jim Crow era of the 1940s and 1950s—when blacks were denied the use of whites-only water fountains, bathrooms, and restaurants—the Blind Boys persevered and even flourished thanks to their unique sound, which blended the close harmonies of early jubilee gospel with the more fervent

improvisations of hard gospel. During the 1960s, they sang at benefits for Dr. Martin Luther King, Jr., and provided a soundtrack to the Civil Rights movement, which adopted both the Christian message and the dignity of old gospel songs. During the late 1960s and throughout the 1970s, gospel groups that had originated in the church began recording secular music, yet the Blind Boys of Alabama stuck to their calling. Few would have expected them to still be going strong—stronger than ever, even—so many years after they first joined voices, but they've proved as productive and as musically ambitious in the twenty-first century as they did in the twentieth. In 2001, they released *Spirit of the Century* on Peter Gabriel's RealWorld label, mixing traditional church tunes with songs by Tom Waits and the Rolling Stones, and won the first of five Grammy Awards. The next year they backed Gabriel on his album *Up* and joined him on a world tour, although a bigger break may have come when David Simon chose their cover of Waits's "Way Down in the Hole" as the theme song for the first season of HBO's acclaimed series *The Wire.* Subsequent Grammy-winning albums have found them working with Robert Randolph & the Family Band (2002's *Higher Ground*), special guests including Waits and Mavis Staples (2003's *Go Tell It On The Mountain)*, Ben Harper (2004's *There Will Be a Light*), and the Preservation Hall Jazz Band (2007's *Down in New Orleans).* Their most recent album, *I'll Find A Way*, produced by Justin Vernon (of Bon Iver) is a powerful collection of gospel and spiritual songs new and old, featuring some of the Blind Boys' most fervent vocals as well as contributions by a new generation of Blind Boys fans—Sam Amidon, Shara Worden of My Brightest Diamond, Merrill Garbus of tUnE-yArDs, Casey Dienel of White Hinterland, Patty Griffin, and Justin Vernon himself. One of the band's own stories of trial and triumph involves Clarence Fountain, a founding member of the Blind Boys and the group's leader for many decades. Serious health problems requiring weekly kidney dialysis have prevented him from touring with the other members of the group. When he couldn't travel to the Wisconsin sessions for *I'll Find A Way*, the Blind Boys found a way to include him on the album, recording his robust bass vocals in Birmingham and adding them to the mix. The Blind Boys' live shows are roof-raising musical events that appeal to audiences of all cultures, as evidenced by an international itinerary that has taken them to virtually every continent. The Blind Boys of Alabama have attained the highest levels of achievement in a career that spans over 75 years and shows no signs of diminishing. "We appreciate the accolades and we thank God for them," says Jimmy Carter, a founding member and the Blind Boys' leader for five years now. "But we're not interesting in money or anything other than singing gospel. We had no idea when we started that we would make it this far. The secret to our longevity is, we love what we do. And when you love what you do, that keeps you motivated. That keeps you alive."

GOSPEL NIGHT SOLOISTS

A former Stax recording artist and alumna of Boston Conservatory, **Suzanne Buell** is a lifelong performer and an early childhood music educator. For many years, Suzanne has sung in her own band here in Massachusetts, as well as in Memphis and in California. Her CD titled *Tell the World* was released in May 2001. She performed with her band at the Memphis Music Festival, and has performed both solo and in ensemble with the Memphis Symphony Chorus, Cabrillo College Chorus, Oakland Interfaith Gospel Chorus, Harvard Pro Musica, and Concord Women's Chorus. Suzanne currently resides in Harvard, Massachusetts, and is on the faculty of Indian Hill Music Center in Littleton, Massachusetts.

A featured vocalist at both Gospel Night at Pops and Holiday Pops, **Ida Kamrara** can be heard on Just 4 Praize's CD, *Joy Divine*. Ms. Kamrara performs with the Boston Community Choir, NEC Millennium Choir, Harlem Gospel Choir, and in Langston Hughes's play *Black Nativity*. She has appeared on both local and national television, and was honored to be selected for Gospel Music Workshop of America's New Artist Showcase. Her desire is to touch hearts with her voice. She is grateful to her family, conductor Charles Floyd, and Dr. Dennis Slaughter—and especially Norris Welch—for being supportive of her musical journey.

Singer/actor/songwriter **Raymond Martin** is in his tenth season with Gospel Night at Pops. He is currently president and musical director of The Good Shepherds. He has sung with, and directed choirs for, the late Rev. Timothy Wright and has collaborated with Pastor Carlton Pearson, Bishop Marvin Winans, Oleta Adams, and many other artists. You can hear his melodious voice on the gospel debut of Together for Christ. A native Bostonian, he continues to exalt Christ through song.

A member of the Boston Pops Gospel Choir since its inception, **Sharon Molden** has been featured each year as one of its soloists, including the 1996 concert with Edwin Hawkins. A native of Dallas, Texas, Sharon grew up singing gospel music in her home church and throughout Texas Northeast. Sharon sings in numerous choirs throughout New England, and can be heard all over the city in numerous venues with the Boston Community Choir, Joyful Voices of Inspiration Choir, Messiah Baptist Church, and other local groups. A 38-year career federal civil servant, Sharon is now retired and enjoying all the pleasures life has to offer.

Makeysha Montgomery was born to Christopher and Shelly Faye Montgomery in Shreveport, Louisiana. At age five, she led her first solo for the Saint Mary Baptist church youth choir. Throughout her childhood, she traveled with her grandparents Dennis and Eddie Mae Montgomery, Jr., to various Shreveport-area music conferences and to the famous Gospel Music Workshop of America, where she participated in youth choirs. As a teenager, she won several area talent shows. After graduation from Southern University A&M College, she relocated to Boston, where she has continued using her vocal gift, including singing at her church, the historic Charles Street A.M.E Church, and as founder and lead singer of her band, Gemini Pearl. She has been a member of the Boston Pops Gospel Choir for four years

Carolyn Saxon (Soprano) Bway/National Tours/NY Theatre: *The Civil War*, *Bring In Da Noise, Bring In Da Funk*, *Hair*, *Purlie*, *Can-Can*, "Linda Eder: The Christmas Concert," *Timmy the Great* | Film: *Sweet & Lowdown*, *Small Time Crooks*, *Curse of the Jade Scorpion* (Woody Allen, dir.) | Regional: North Shore Music Theatre, Connecticut Repertory, Papermill Playhouse, Studio Arena Theatre, Actors Theatre of Louisville, Weston Playhouse, Forestburgh Playhouse, Artpark, MusicalFare | Other: Carnegie Hall, Indianapolis Symphony, Boston Community Choir, NEC Millennium Choir. Love to Jamie and thanks be to God!

Mildred E. Walker has been a member of the Boston Pops Gospel Choir for fifteen years. She is the former Director of Music and Accompanist for the Protestant Worship Service at the Hanscom Air Force Base Chapel and a principal cast member of the National Center for Afro-American Artists' production of Langston Hughes's *Black Nativity*. Mildred has performed with such artists as Diana Ross, Patti LaBelle, Donald Lawrence, Richard Smallwood, Kurt Carr, and Barry Manilow. Currently a member of the Music and Arts Ministry at the Concord Baptist Church of Boston in Milton, Massachusetts, she has also performed at the Jazzaar Jazz Family Concerts in Aarau, Switzerland.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the twenty-first time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

THE BOSTON POPS GOSPEL CHOIR

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Raymond Martin
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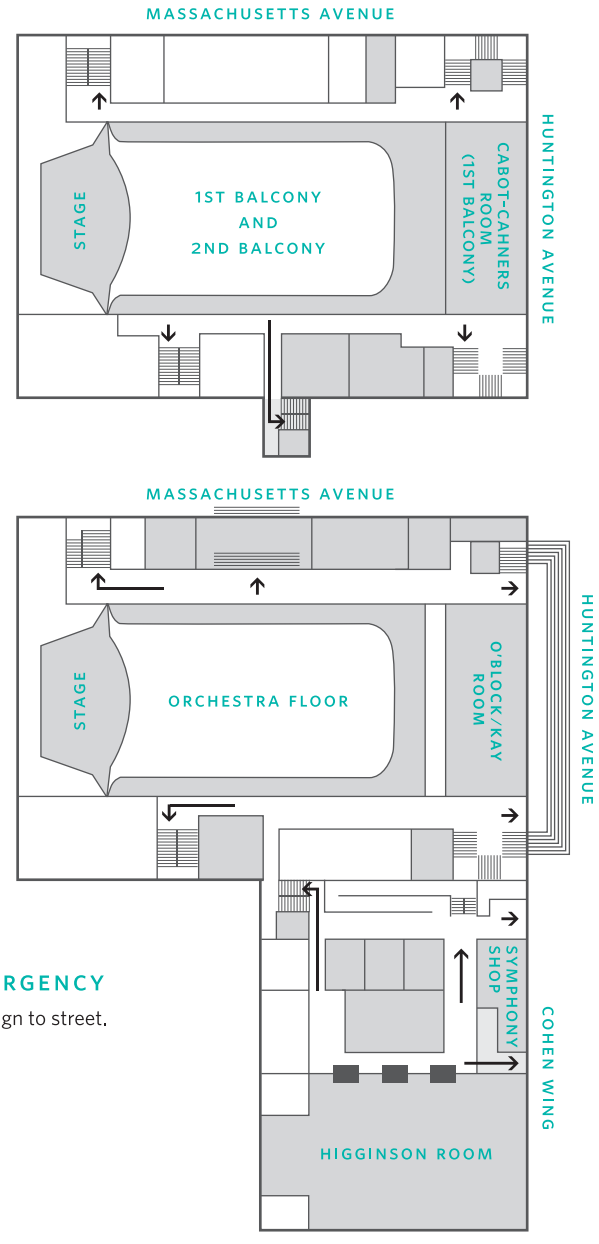

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Symphony Hall

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open until 8:30 for BSO and Pops events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

Ticket Prices: floor—$94, $70, $42; first balcony—$55, $48; second balcony—$29, $24. For Film Night: floor—$110, $87, $53; first balcony—$68, $60; second balcony—$42, $35. For Group Sales of 20 or more and Event Planning, call (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

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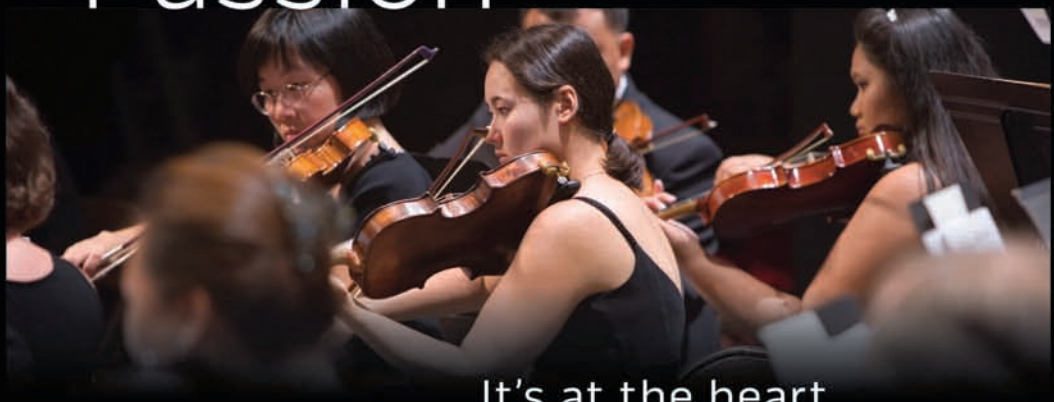

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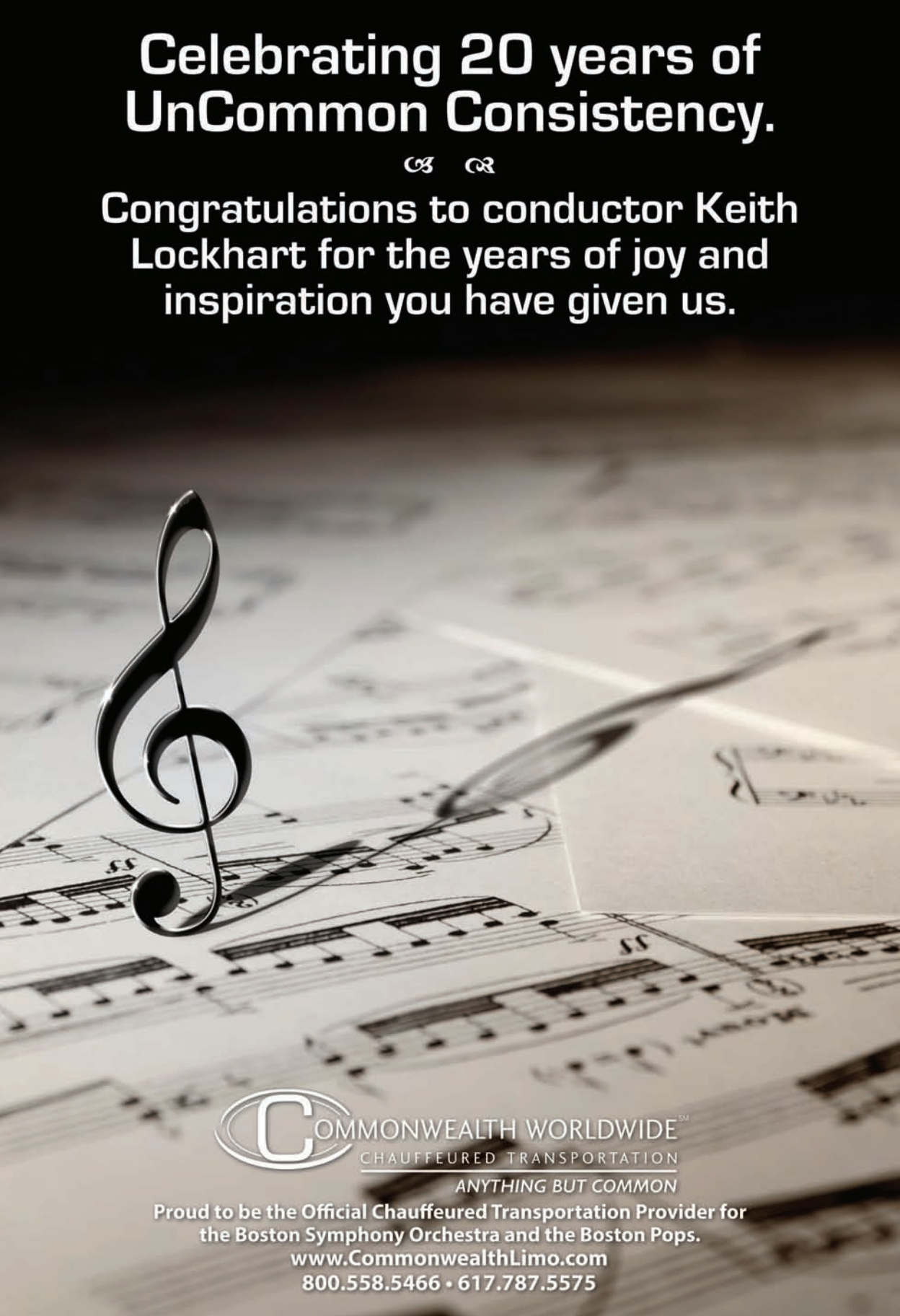

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- three display cases in the Brooke Corridor celebrating Keith Lockhart's twenty-year tenure as Conductor of the Boston Pops Orchestra. Featured items include a photograph of John Williams passing the baton to Keith Lockhart; programs from Lockhart's debut performance as Pops Conductor, both in Symphony Hall and in Carnegie Hall; and the sneakers he wore for the cover photograph of his first recording with the Pops—*Runnin' Wild*.
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by soprano Kirsten Flagstad

John Willliams passes the baton to Keith Lockhart, making him the 20th Conductor of the Boston Pops, February 6, 1995.

Album cover of the Boston Symphony Chamber Players' 1966 Grammy-winning first commercial recording on RCA

KEITH LOCKHART

Celebrating his twentieth anniversary as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons (see page 22).

Keith Lockhart has conducted nearly 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the opening game of the 2007 MLB World Series. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2014—was featured on national network television through 2013; this past summer the first-ever Boston Pops webcast brought the event to 1.3 million music fans worldwide.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. He and the Pops were a major inspiration behind the creation of BSO Classics, the in-house recording label for both the Boston Symphony and Boston Pops. *The Red Sox Album* and *A Boston Pops*

Christmas–Live from Symphony Hall are two of their recent releases. *The Dream Lives On: A Portrait of the Kennedy Brothers* (BSO Classics)—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

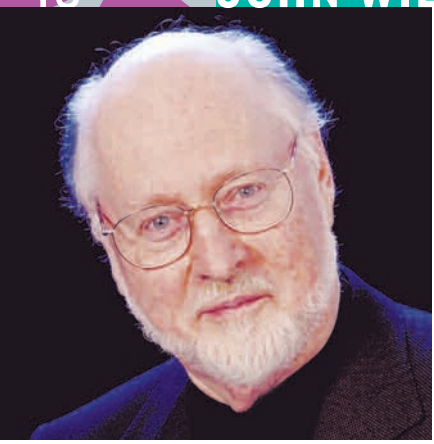
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter, to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriot, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *The Book Thief.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-nine Oscar nominations, making him the Academy's most-nominated living person. He also

has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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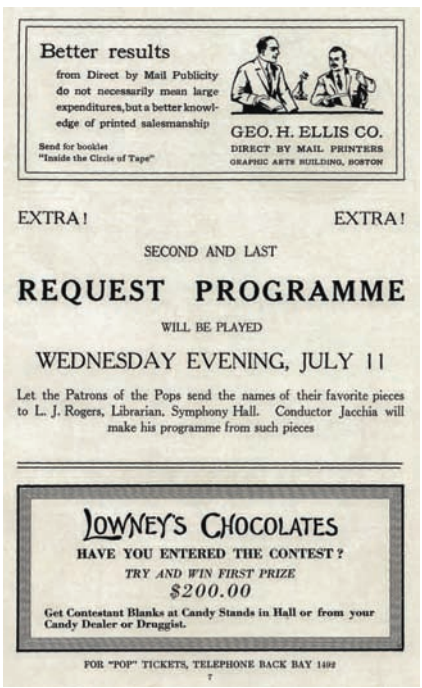
ABOUT THE BOSTON POPS

In 2015 the Boston Pops enters its 130th season, but the most significant celebration this year is for Keith Lockhart, who marks his 20th anniversary as Boston Pops Conductor. The season's programming showcases a remarkable range of music; introduces new artists, world premieres, and innovations; and brings the best of the exclusive arrangements from Boston Pops library to the Pops audience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (top circle)
Arthur Fiedler, conductor of the Boston Pops for nearly fifty years (bottom circle)
Keith Lockhart, who marks his 20th anniversary at the helm of the Boston Pops this year (left)
A program book announcement about the 1916 version of "By Popular Demand" (bottom)

food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 49

Boston Pops Laureate Conductor John Williams leads annual Film Night concerts at Symphony Hall and Tanglewood (top)
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt (bottom)

Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led nearly 1,700 Boston Pops concerts in his twenty-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 75 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.

From Opening Night, which brings the versatile Bernadette Peters back to the Symphony Hall stage, to the season-closing performances featuring the spectacular acrobatics of Cirque de la Symphonie, 2015 at the Boston Pops promises to be a fitting celebration of Keith Lockhart's tenure. New for 2015 are five interactive concerts called "By Popular Demand," during which audience members can vote on their mobile devices in such categories as "Favorite John Williams Movie Theme" and "Favorite Bugs Bunny Moment" to

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade

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decide what the orchestra will play next. Following the success of last year's "*Oz* with Orchestra" performances, the Pops presents *Singin' in the Rain*, named the American Film Institute's greatest movie musical, on the big screen with live orchestral accompaniment. Highlighting a British-themed program is music of the Beatles, given full symphonic treatment, as well as a new take on Benjamin Britten's *Young Person's Guide to the Orchestra* presented by humorist John Hodgman (*The Daily Show*). Four Broadway talents from the original cast of *The Jersey Boys* have joined forces as The Midtown Men and bring music of the 1960s to life in several concerts, which also include a Pops medley of vintage television themes and other music evoking the *Mad Men* era. Making his Pops debut, Richard Kaufman leads this year's Film Night concerts showcasing the music of John Williams. Brian O'Donovan (*A Celtic Sojourn*) serves as host for a program exploring the remarkable breadth and influence of Celtic music, to include selections from the Grammy-nominated Pops recording *The Celtic Album*. Conductor Charles Floyd, who has become synonymous with Boston Pops Gospel Night, returns this year joined by the legendary Blind Boys of Alabama and the Boston Pops Gospel

Jason Alexander returned to the Boston Pops stage for Opening Night 2014 (top)
Melissa Etheridge made her Boston Pops debut in June 2014 (bottom)

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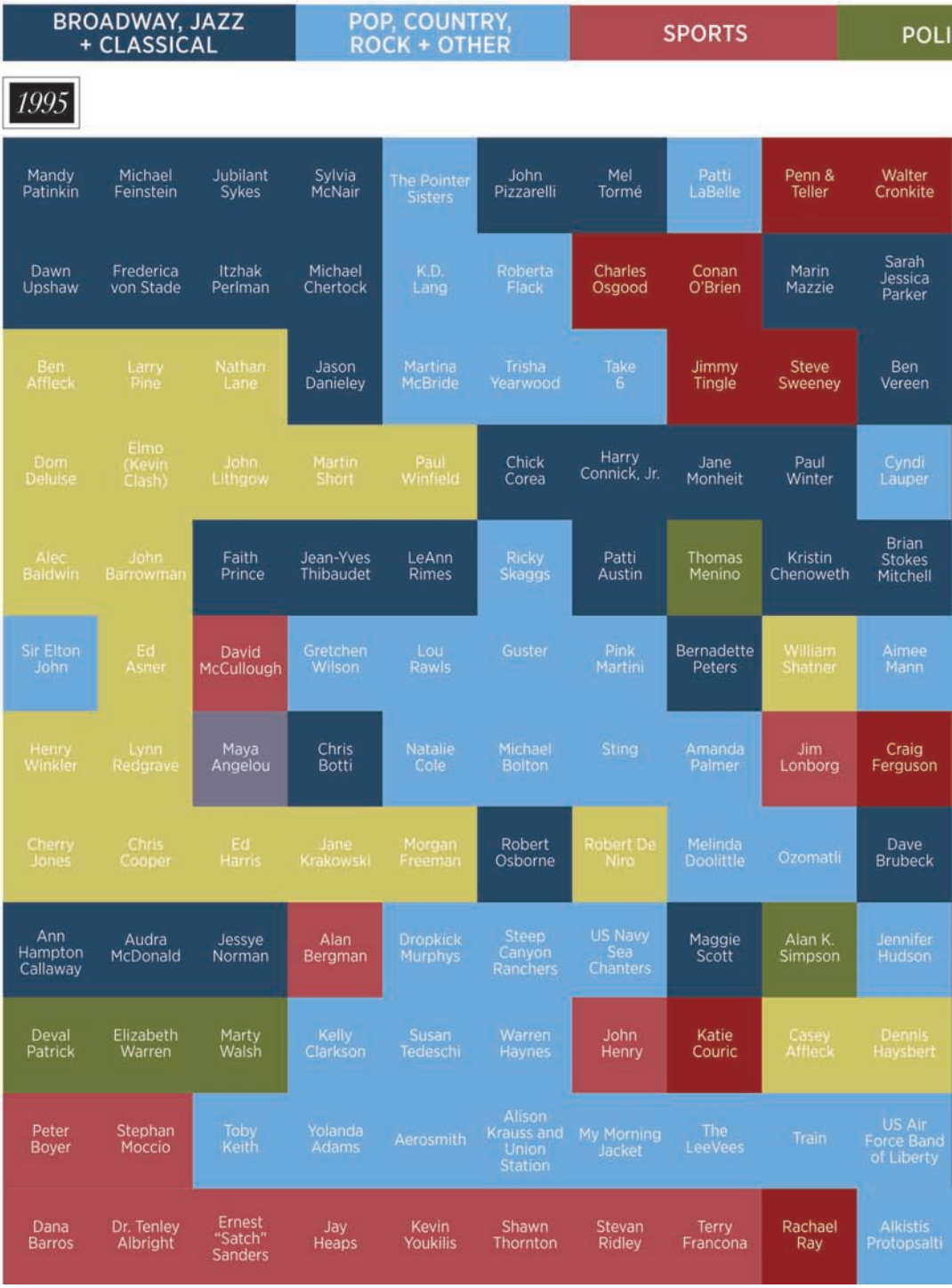
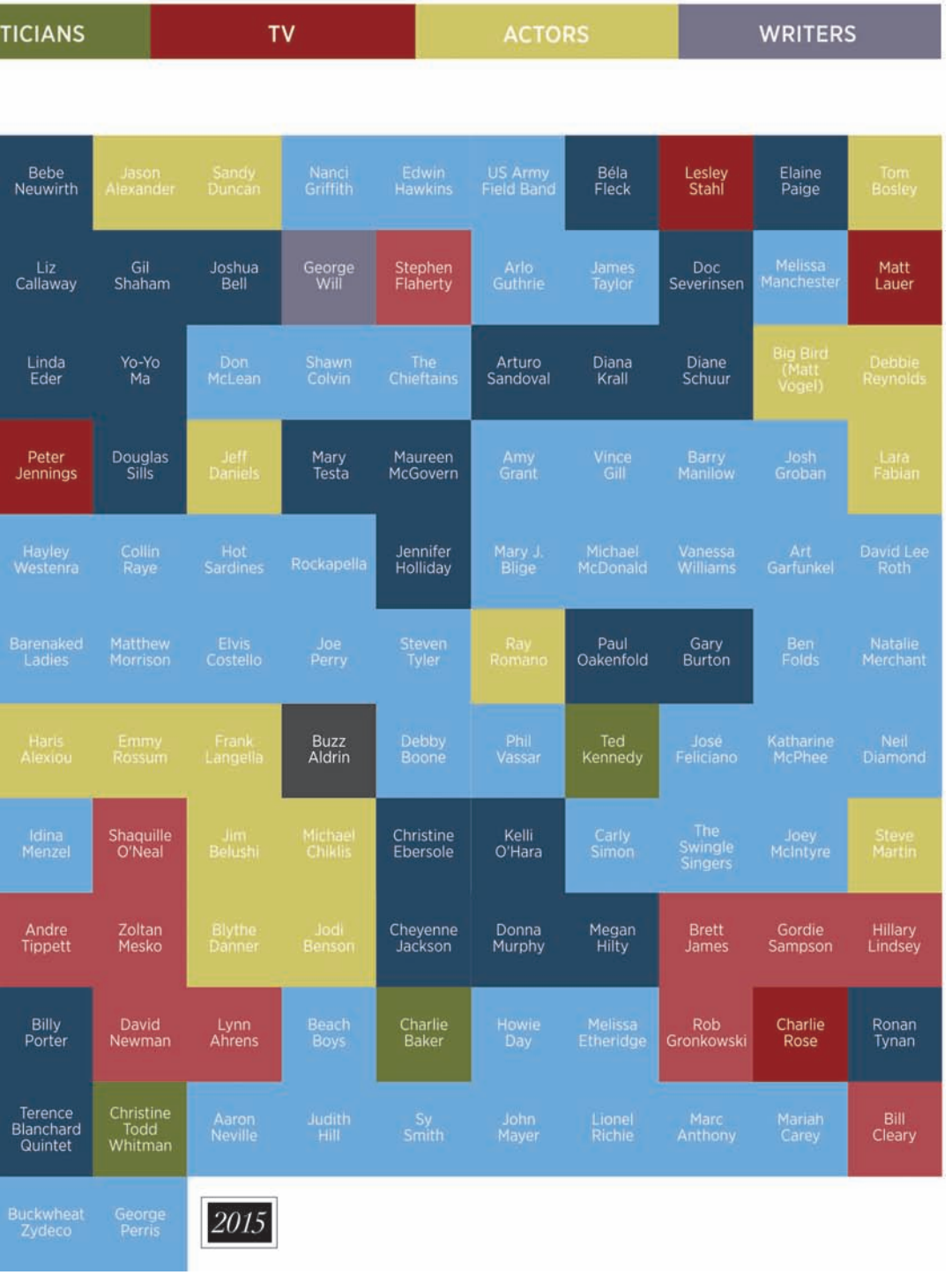
Cirque de la Symphonie wowed audiences last season and returns in 2015 (top)
Tony award-winner Billy Porter donned his "Kinky Boots" for his 2014 Boston Pops debut (bottom)

WITH A LITTLE HELP FROM HIS FRIENDS

Over the past two decades, more than 250 special guests have performed with Keith



Lockhart and the Boston Pops.



KEITH LOCKHART "THEN AND NOW"

From "An Interview with Keith Lockhart" in the 1995 Opening Night at Pops program book (in black print) and an April 2015 "Peek Inside the Daily Life" of the Pops Conductor in InTune, the exclusive donor newsletter of the Friends of the Boston Symphony, Boston Pops, and Tanglewood (in blue print)

Q: What were your thoughts when it sank in that the Boston Pops Orchestra was looking you over?

KL: That's the moment when your heart leaps to your throat. I already had conducted the Boston Pops Esplanade Orchestra, in June 1993. At that time, the people at the Boston Symphony were still making very few allusions to a search for a conductor for the Boston Pops Orchestra. When they brought me back in September 1993 for a special concert, I got the feeling a little more intensely that I was under the microscope. Then, in May 1994, I was invited into Symphony Hall to do two different sets of concerts during the Boston Pops season. By that time, the Symphony's Managing Director, Kenneth Haas, had been candid enough to say there was some interest in me as a more permanent fixture. That's when the magnitude of it really hit me.

What has changed over the last twenty years? Well, on a personal level, having kids makes a huge difference. It was easier when I just had to take care of myself, but I wouldn't change a thing in my current life (although I'd love it if they'd sleep an hour later!).

Q: How did it feel when you first took the podium with the Boston Pops in May 1994?

KL: Boston has the reputation of being very demanding. The orchestra expects you to do what is needed immediately and not waste anybody's time, so I couldn't help being a little apprehensive. But in fact, I found the situation delightful. The response is incredible—it's one of the quickest orchestras I've ever conducted. Everybody jumps immediately into the fray, putting on an amazing display of ensemble competence. I felt immediately at home.

I didn't have a cell phone or an email address when I came to Boston in 1995. As it has for all of us, having such instant access to information and communication has been a double-edged sword. It's great to be able to get press calls done in the car, but also great to have down time to think and relax. It's far easier for people to get in touch with me, and easy to answer questions coming in from all sides with a quick email. I kind of miss that daily hour-long meeting with my assistant, when she would bring in two pages of questions and a whole sheaf of pink phone message slips.

Q: What plans do you have for the future of the Boston Pops?

KL: I can mention two agendas, which are related. One is to diversify the range of offerings the Boston Pops presents to the musical public in Boston. The other is to bring in a younger and more diverse audience—which is of course what every symphony orchestra wants to do.

Q: How would you diversify the programming?

KL: The concert format that Arthur Fiedler established, the standard "Evening at Pops," is a wonderful thing, and it has served its purpose very, very well for some 65 years. But that's not the only kind of concert experience and it's not the only kind of repertoire that the Boston Pops Orchestra can perform. We might also consider the possibility of mixed-media concerts, if you will. We might present some other artists side-by-side with the Pops, in a "Lollapalooza" approach. That way, we could show that these types of music can not only co-exist peacefully, but build off each other.

Q: This sort of programming would serve your second agenda, of broadening the audience.

KL: I think we do need to be inventive in thinking about different types of concerts, and even different venues, in looking for a younger audience. In a way, this has always been an entertainment that people have come to gradually. But it's also important to make sure that my generation, ten years from now, has begun to see the Pops as an attractive choice of entertainment. Part of the problem is that we tend to be interested in short-term results. We want to get an audience into the hall now, when we'd do better to plant seeds for future growth.

Popular music at the turn of the century—or even in the 1930s, when Arthur Fiedler took over the Boston Pops Orchestra—was what today we would call light classical music. The basic sounds, the building blocks of popular music, were still based on the symphony orchestra. In the 1960s, with the triumph of rock, the basic sound of popular music and the basic material from which it's built moved away from what you would hear in an orchestra concert. I think it's important for us not to try to be something that we're not. But there's a lot that we can do.

Q: What are some other challenges ahead for the Boston Pops?

KL: The problem that all music and musicians face is that we live in a highly visual age. We receive most of our education now through visual rather than aural sensations.... We would do well to remember that we are an entertainment industry, and that our job is to make the audience enjoy what we do, or be moved by it, or be touched in some visceral way. Then we'll be on the road to maintaining future audiences.

The multimedia capacity of Symphony Hall and the Pops experience is another change over the last two decades. I used to only have to worry about how the music sounded... now I also have to worry about how it looks!

What hasn't changed in twenty years is the thrill that I get every time I walk onto that stage to lead a concert, and the love people feel for "America's Orchestra"—the Boston Pops.

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Wednesday evening, June 10, 2015, at 8

KEITH LOCKHART conducting

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Andy Einhorn, Musical Director and Co-creator • **Sarna Lapine**, Director and Co-creator

starring

Kate Baldwin and **Jason Danieley**

Vocal Fellows of the Tanglewood Music Center
Dimitri Katotakis • Nola Richardson • Davone Tines • Paulina Villarreal
Alison Wahl • Jason Weisinger

Anyone Can Whistle, from *Anyone Can Whistle*
Ms. Baldwin and Mr. Danieley

Overture to *Merrily We Roll Along*

Getting Married Today, from *Company*
Ms. Wahl, Mr. Weisinger, and Ms. Baldwin

In Praise of Women, from *A Little Night Music*
Mr. Tines

Pretty Lady/Pretty Women
Mr. Weisinger, Mr. Katotakis, Mr. Danieley, Ms. Villareal, and Ms. Richardson

In Buddy's Eyes, from *Follies*
Ms. Baldwin

Being Alive, from *Company*
Mr. Danieley

Opening Doors, from *Merrily We Roll Along*
Ms. Baldwin, Mr. Tines, Mr. Katokis, Mr. Weisinger, Ms. Richardson, and Ms. Wahl

Another Hundred People, from *Company*
Ms. Richardson

Good Thing Going/Not a Day Goes By, *from Merrily We Roll Along*
Mr. Danieley and Ms. Baldwin

The Miller's Son, from *A Little Night Music*
Ms. Villarreal

Weekend in the Country, from *A Little Night Music*
Cast

INTERMISSION

Ever After, from *Into the Woods*

Three Selections from *Into the Woods*
I Know Things Now—On the Steps of the Palace—Moments in the Woods
Ms. Villarreal, Ms. Richardson, and Ms. Wahl

Sunday in the Park with George, from *Sunday in the Park with George*
Ms. Baldwin and Mr. Danieley

Loving You, from *Passion*
Mr. Tines

Agony, from *Into the Woods*
Mr. Danieley and Mr. Katotakis

Everybody Loves Louis, from *Sunday in the Park with George*
Ms. Wahl

Unworthy of Your Love, from *Assassins*
Mr. Katotakis and Ms. Baldwin

The Gun Song, from *Assassins*
Mr. Tines, Mr. Katotakis, Mr. Weisinger, and Ms. Villarreal

No More, from *Into the Woods*
Mr. Katotakis

Happiness, from *Passion*
Ms. Baldwin and Mr. Danieley

Giants in the Sky, from *Into the Woods*
Mr. Weisinger

Finishing the Hat, from *Sunday in the Park with George*
Mr. Danieley

Sunday, from *Sunday in the Park with George*
Cast

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Mr. Danieley and Ms. Baldwin

The Miller's Son, from *A Little Night Music*
Ms. Villarreal

Weekend in the Country, from *A Little Night Music*
Cast

INTERMISSION

Program continues on page 31.

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Ever After, from *Into the Woods*

Three Selections from *Into the Woods*
I Know Things Now—On the Steps of the Palace—Moments in the Woods
Ms. Villarreal, Ms. Richardson, and Ms. Wahl

Sunday in the Park with George, from *Sunday in the Park with George*
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Loving You, from *Passion*
Mr. Tines

Agony, from *Into the Woods*
Mr. Danieley and Mr. Katotakis

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Giants in the Sky, from *Into the Woods*
Mr. Weisinger

Finishing the Hat, from *Sunday in the Park with George*
Mr. Danieley

Sunday, from *Sunday in the Park with George*
Cast

Andy Einhorn's appearance this evening with the Boston Pops Esplanade Orchestra is made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Friday evening, June 12, 2015, at 8
Saturday afternoon, June 13, 2015, at 3
Saturday evening, June 13, 2015, at 8

KEITH LOCKHART conducting

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CIRQUE DE LA SYMPHONIE

Festive Overture	Shostakovich
Dance of Ayeshe from *Gayne* CHRISTINE VAN LOO	Khachaturian
Cantina Band, from *Star Wars: A New Hope* VLADIMIR TSARKOV and ELENA TSARKOVA	Williams
Spanish Dance, from *La Vida Breve* NATE NORDINE	Falla
Overture to *Candide* VLADIMIR TSARKOV	Bernstein
Lezghinka, from *Gayne* ALEXANDER STRELTSOV	Khachaturian
Laura	Raksin
Dance of the Buffoons, from *The Snow Maiden* IRINA BURDETSKY	Rimsky-Korsakov
Flight to Neverland from *Hook* VITALII BUZA	Williams

INTERMISSION

Carousel Waltz	Rodgers
Dance of the Little Swans, from *Swan Lake* VLADIMIR TSARKOV and ELENA TSARKOVA	Tchaikovsky
42nd St. VITALII BUZA	Sebesky
Comedian's Galop VLADIMIR TSARKOV	Kabalevsky
Can-Can from *Orpheus in the Underworld* ELENA TSARKOVA	Offenbach
In the Wee Small Hours of the Morning	Mann-Schwartz
Waltz from *Swan Lake* ALEXANDER STRELTSOV and CHRISTINE VAN LOO	Tchaikovsky
Toccata and Fugue in D minor JAREK and DAREK	Bach-Stokowski

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Among Those Present (June 12): Hillside Middle School Music Department; Sharon Men's Club; Wentworth Institute of Technology Alumni; WilmerHale; Joseph Warren-Soley Lodge F. & A.M.; Barnstable Senior Travel Club; Weathervane Condo Association; UNH Alumni; Bridgewater State

Among Those Present (June 13 matinee): Intersystems; Funtastic Getaways; Quashnet Grade School 6 Band, String Ensemble, and Chorus; 1000 Southern Artery Senior Citizens Center; New England Specialty Tours; Carlisle Congregational Church; North Reading High; Chelmsford Jaycee Roosters; Show of the Month Club; Brown Club of Rhode Island; Road Scholar; Red Thread; Notch Above Tours; Tri-County Technical College

Among Those Present (June 13 evening): Northeastern University Alumni Relations; U.S. Coast Guard Auxiliary INR; USJB Chapter #12; Salem High School Music Department; Raytheon Co.

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KATE BALDWIN

Kate Baldwin earned Tony, Drama Desk, and Outer Critic's Circle Award nominations for her starring role in the 2009 revival of *Finian's Rainbow.* She went on to star in *Big Fish* on Broadway, playing Sandra Bloom. She starred in *Fiorello!* at City Center Encores and in *Giant* as Leslie Lyntonn Benedict at the Public Theater, for which she received a Drama Desk nomination, and starred with Jason Danieley in *Can-Can* at the Paper Mill Playhouse. She recently completed a run in the Keen Company production of *John and Jen,* for which she has received a 2015 Drama Desk nomination. Kate has appeared in the Broadway casts of *The Full Monty, Thoroughly Modern Millie*, and *Wonderful Town.* She starred in *Irving Berlin's White Christmas* (San Francisco, Detroit, Toronto), *The Women* at The Old Globe, *Henry V* at the Shakespeare Theatre of New Jersey, *I Do, I Do* at Westport Country Playhouse, *She Loves Me* at the Willliamstown Theatre Festival, and *South Pacific at* Arena Stage, earning a Helen Hayes Award nomination. In concert she has performed with the New York Pops, in Lincoln Center's "American Songbook" series, at the Kennedy Center, and at such legendary New York nightclubs as Feinstein's at the Regency, Birdland, and 54 Below. Her concert work also includes several appearances with Stephen Sondheim in the critically acclaimed "A Conversation with Stephen Sondheim." She has sung as part of the Chicago Humanities Festival, with the National Symphony Orchestra in Washington, D.C., the Detroit Symphony Orchestra, the Portland Symphony Orchestra, the Phoenix Symphony, and

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the River Concert Series. Her television credits include NBC's *Law & Order: SVU* and PBS's presentation of Stephen Sondheim's *Passion.* Kate's debut album on PS Classics, *Let's See What Happens*, features Lane and Harburg songs from both stage and film. Her second album celebrates the work of lyricist Sheldon Harnick and is entitled *She Loves Him.* Both are available at www.psclassics.com. She makes her Boston Pops debut this week.

JASON DANIELEY

Broadway actor, singer, concert performer, and recording artist Jason Danieley returned to Broadway this spring in *The Visit* (book by Terrence McNally, music by John Kander, lyrics by Fred Ebb) starring Chita Rivera at the Lyceum Theatre. His other Broadway appearances include *Next To Normal* (with wife Marin Mazzie); originating the role of Aaron Fox in *Curtains* (Outer Critics Circle Nomination); originating the role of Malcolm in *The Full Monty* (also London's West End), and his debut as the titular role in *Candide* (Theatre World Award and Drama Desk nomination). He has had leading roles in *A Tree Grows In Brooklyn* and *Strike Up The Band* (City Center's Encores!), and his off-Broadway performances include *The Trojan Women: A Love Story* and world premieres of Ricky Ian Gordon's *Dream True* and Adam Guettel's *Floyd Collins*. Some of his regional theater appearances include four other world premieres— *Secondhand Lions*, Burt Bacharach's *Some Lovers*, Michael John LaChiusa's *The Highest Yellow* (Helen Hayes Award), and Tina Landau's *Beauty*—as well as George in Chicago Shakespeare Theatre's production of *Sunday In The Park With George* (Joseph Jefferson nomination), William Bolcom's *Casino Paradise*, *110 In The Shade* (L.A. Garland Award), and *Brigadoon* (L.A.'s Reprise!). As a concert soloist, Jason has appeared with many of the country's leading orchestras including the New York, Boston, and Philly Pops, the Los Angeles and New York philharmonics, St. Louis, Grant Park, Ravinia Festival, Utah, Minnesota and Buffalo symphonies, the Orchestra of St. Luke's, American Symphony Orchestra, and the BBC Pops Orchestra. Concert highlights include many PBS "Great Performances" and "Live from Lincoln Center" television appearances including Enoch Snow in the Emmy-nominated *Carousel* with the New York Philharmonic, *Ring Them Bells: A Tribute to Kander & Ebb* ("Jazz at Lincoln Center," with Chita Rivera and Marin Mazzie), Lt. Cable in the Emmy-nominated *South Pacific* at Carnegie Hall, and the Emmy-nominated *Sondheim!: The Birthday Concert*, also with the New York Philharmonic. He has appeared in major staged performances of *Candide* and *Of Thee I Sing/Let 'Em Eat Cake* (with the San Francisco Symphony), *The Mikado* and *The Song Of Norway* (with the American Symphony & Collegiate Chorale at Carnegie Hall). In addition to symphony appearances, Jason and Marin have sung in most of the prestigious nightclubs around the country, performing their cabaret concerts, "Opposite You" and "He Said/She Said." Jason Danieley has appeared on many occasions with the Boston Pops, most recently in June 2012.

SARNA LAPINE

Sarna Lapine has directed *Other Desert Cities* at Theater Aspen, *Hope and Gravity* at Creede Repertory Theatre, *Sunday in the Park With George* at Short North Stage, *The Year of Magical Thinking* at Intiman Theatre, *Waiting for Lefty* at the Strasberg Institute, *Lyrics and Lyricists* at the 92nd St. Y, and *Getting to Know You: A Tribute to Oscar Hammerstein* at Bucks County Playhouse. On Broadway she has served as associate director of *Women on the Verge of a Nervous Breakdown*, *Sondheim on Sondheim*, *South Pacific*, *Awake and Sing!*, and *The Light in the Piazza*. She was associate director for the national tours of *War Horse* (North America and Japan) and Lincoln Center Theater's *South Pacific*. Cabaret credits include *Tales From the Jazz Age* (Café Carlyle), and performances by Emily Bergl (Café Carlyle, 54 Below, The Oak Room), and Paolo Szot (Café Carlyle). She has been involved in new work development at New Dramatists, Ars Nova, New York Theater Workshop, the LARK, Stella Adler, Araca Works, NAMT, and more. Sarna Lapine teaches at the Lee Strasberg Theatre and Film Institute (New York), is a recipient of the Marcie Bloom Fellowship in Film, and holds an MFA degree from Columbia University.

ANDY EINHORN

Music director/conductor/pianist Andy Einhorn boasts Broadway credits for *Rodgers & Hammerstein's Cinderella* (original Broadway cast recording), *Evita* (original Broadway cast recording), *Brief Encounter*, *The Light in the Piazza*, and *Sondheim on Sondheim* (original Broadway cast recording, Grammy nomination) He most recently served as the music director and conductor for the Broadway production of Woody Allen's *Bullets Over Broadway* (original Broadway cast recording). His tour work includes *Sweeney Todd, The Light in the Piazza*, *Mamma Mia!,* and *The Lion King*. Mr. Einhorn has worked at Goodspeed Opera House, Signature Theatre, Oregon Shakespeare Festival, and PaperMill Playhouse. He was principal vocal coach and pianist for Houston Grand Opera's "An Evening with Audra McDonald," a double bill of Poulenc's *La voix humaine* and LaChiusa's *Send*. Andy Einhorn has served as music director and pianist for Ms. McDonald since fall 2011, performing with her at many venues with numerous ensembles, including the Philadelphia Orchestra, San Francisco Symphony, Los Angeles Opera, Avery Fisher Hall, and Carnegie Hall. Highlights of his 2014-15 engagements with Ms. McDonald include concerts at Walt Disney Concert Hall, Carnegie Hall, and Madrid's Teatro Real. He has also served as music director for Barbara Cook at Feinstein's and Toronto's Royal Conservatory of Music. Other recent recordings include the cast album of *Stage Door Canteen* and Audra McDonald's *Go Back Home.* He served as the music director for HBO's Peabody Award-winning documentary *Six by Sondheim* and music supervisor for the "Great Performances" Peabody Award-winning special "Broadway Musicals: A Jewish Legacy" on PBS. Andy Einhorn is an honors graduate of Rice University.

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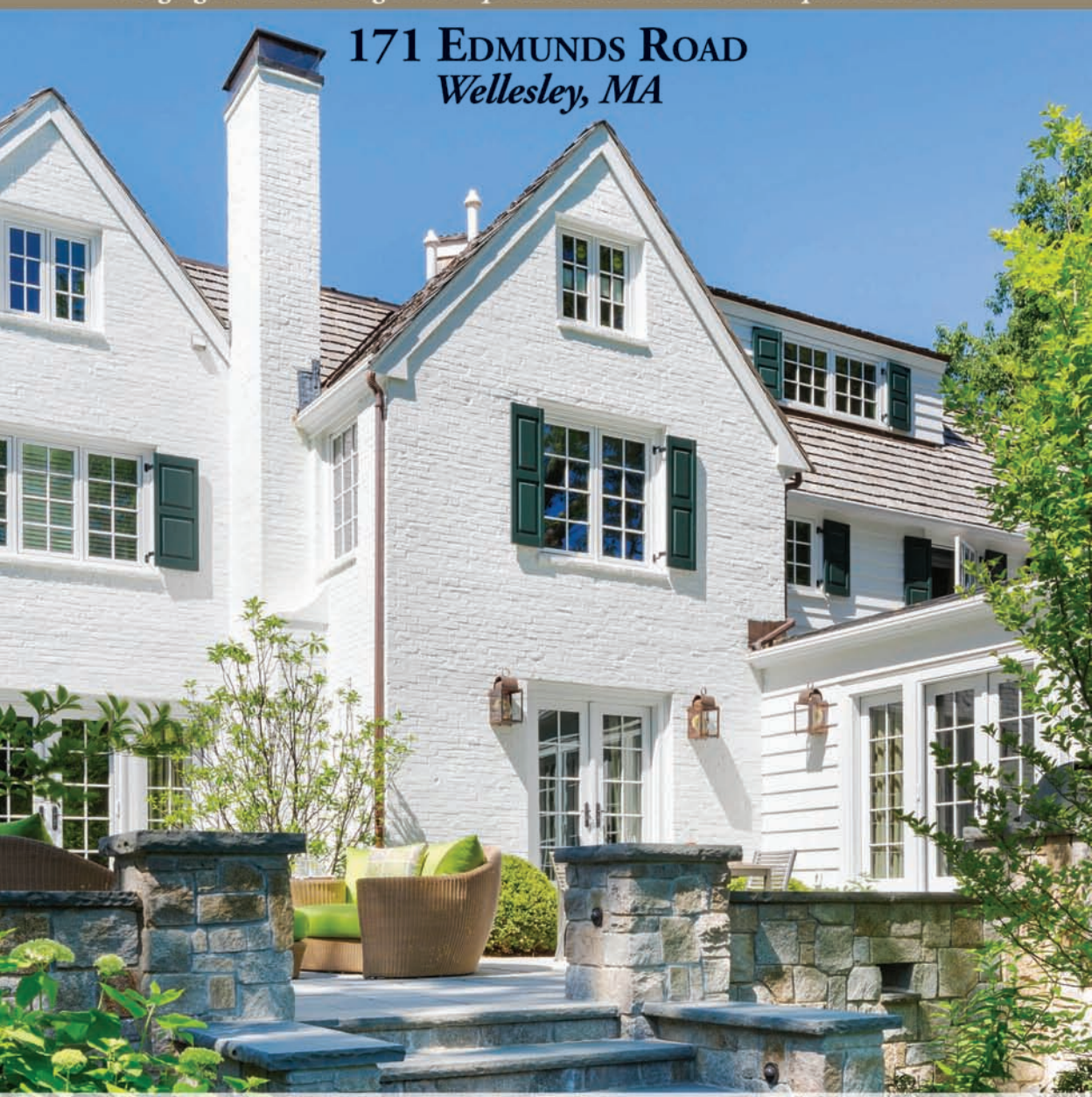

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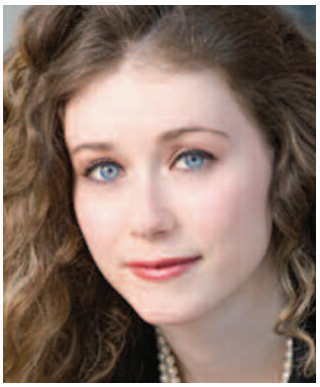
Baritone **Dimitri Katotakis** completed his bachelor's degree in voice performance at the University of Toronto, where he performed the roles of Belcore (*L'elisir d'amore*) and Guglielmo (*Così fan tutte*). At various summer programs and festivals, Dimitri has performed Harlekin in *Ariadne auf Naxos* (Opera NUOVA 2012), Escamillo in *Carmen* (Opera NUOVA 2014), and Masetto in *Don Giovanni* (COSI 2011). He completed his master's with Sanford Sylvan at McGill University, where he sang Demetrius (*A Midsummer Night's Dream*), Lorenzo (*I Capuleti e i Montecchi*), the Count (*The Marriage of Figaro*), and the title role in *Gianni Schicchi*. A graduate of the 2013 Schubert Institut, Dimitri placed second in the 2014 Canadian Opera Company Centre Stage competition, and will be attending Juilliard in the fall, pursuing a diploma in voice.



Australian soprano **Nola Richardson** (NolaRichardson.com) has performed as a soloist with the Baltimore Symphony, the American Bach Soloists, Les Delices, Baltimore Choral Arts, the Bach Sinfonia, and Tempesta di Mare. Nola was a prizewinner in the 2014 Bethlehem Bach Competition and a Young Artist in the American stage debut of Handel's first opera, *Almira*, at the Boston Early Music Festival. Other operatic roles include Susanna in *The Marriage of Figaro*, Pamina in *The Magic Flute*, Belinda in *Dido and Aeneas*, L'Amour in Rameau's *Pigmalion,* and Calisto in *La Calisto*. Nola is currently pursuing her DMA at Yale as a member of the Voxtet, and holds degrees from the Peabody Conservatory and Illinois Wesleyan. She recently toured to England and France with the Yale Schola Cantorum and this week makes her Boston Pops debut.

Boston Pops Music Stream

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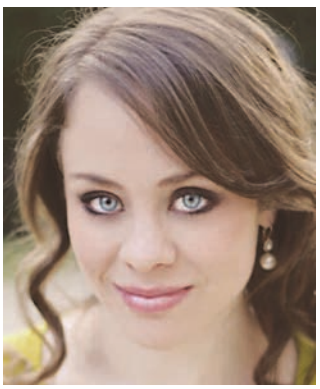
Baritone **Davone Tines** recently performed programs of Bach and Rameau in Alice Tully Hall, appeared in the U.S. premiere of Menachem Zur's *Cartoons* at Lincoln Center, and sang with the New York Festival of Song. In past seasons he performed in *La bohème* (Royal Opera House Muscat, Oman), *La fanciulla del West* in Spain, and *Otello*, all under the baton of Lorin Maazel. Upcoming engagements include the premiere of Matthew Aucoin's *Crossing* for the American Repertory Theater with famed director Diane Paulus, and premieres of two operas by Kaija Saariaho (directed by Peter Sellars) at Dutch National Opera and Ojai Music Festival. A 2009 graduate of Harvard College, Davone received a master's from the Juilliard School in 2013.



Paulina Villarreal has appeared frequently in recital and on concert and operatic stages around the eastern United States and Mexico. Recent solo engagements include Stravinsky's *Les noces*, Monteverdi's Vespers of 1610, David Lang's *Little Match Girl Passion*, and multiple collaborations with Cincinnati's Musica Sacra, a Baroque group specializing in Bach's cantatas. In the operatic world, Ms. Villarreal recently sang the role of Bradamante in Handel's *Alcina* with CCM opera, the Sandman in Humperdinck's *Hansel and Gretel* with the Cincinnati Symphony Orchestra under Robin Guarino, and the U.S premiere of Mexican composer Jomi Delgado's *Apoidea*, a brief one-act opera narrating the life of a queen bee. Upcoming engagements include featured performances with Music for all Seasons and the Wagner Society of Cincinnati (WSC).

Alison Wahl was recently seen as Clori in *Clori, Tirsi, e Fileno*, Pamina in *The Magic Flute*, La Musique in *Les arts florissants*, and First Gossip in *The Ghosts of Versailles*. She has been a soloist with the Chicago Symphony Chamber Festival, Northwest Indiana Symphony, and the North Shore Choral Society, and worked with composers Joseph Schwantner and Aaron J. Kernis on Chicago and world premieres of their works. A Young Artist at the Ravinia Steans Program in 2012, Alison placed second at the 2013 U-Madison Handel Aria Competition, received an Encouragement Award in the 2012 Metropolitan Opera National Council Auditions, and is a winner of the Musicians Club of Women Farwell Award. A soloist at the 2011 Kennedy Center Conservatory Project in Washington, D.C., she won the 2011 Chicago Council NATS and was a Studio Artist with Opera North. Alison graduated *summa cum laude* from Amherst College and holds a master of music with honors from Northwestern.

After appearing as the Witch in Humperdinck's *Hansel and Gretel* with CCM Opera this past November, tenor **Jason Weisinger** was invited to perform excerpts from the opera with the Cincinnati Symphony Orchestra. In April he appeared with composer Ricky Ian Gordon in a recital of the composer's music presented by Cincinnati Opera. As a 2014 Vocal Fellow at the Tanglewood Music Center, Jason joined the TMC Orchestra under the baton of Stéphane Denève for Berlioz's *Les nuits d'été*. Currently an artist's diploma candidate in opera performance at the University of Cincinnati-CCM, where he studies with Kenneth Shaw, Jason received his master of music in vocal performance at the University of Cincinnati-CCM and his bachelor of music in music performance from SUNY Fredonia. In addition to singing, he actively composes and plays piano for his colleagues.

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Alexander Streltsov is a Russian aerial artist who started working with famed cirque choreographer Pavel Brun and producer Valentin Gneushev when he was only twelve, performing on Broadway at the Gershwin Theater. That same year he won the gold medal in the competition among international cirque artists at the prestigious Festival Mondial du Cirque de l'Avenir in Paris. His combination of natural strength, artistic expression, and grace sets his performance apart from other aerialists. Also known as "Sasha," he has performed for three Russian presidents and the Bolshoi Ballet, with numerous symphonies in the United States and Europe, and in elaborate theater and stage productions worldwide. He many television appearances include ABC's *Christopher Reeve–A Celebration of Hope* and PBS's nationwide broadcast of the Cincinnati Symphony Orchestra's Fourth of July Celebration. He continues to be a favorite at music halls, where he soars over the audience in a spectacular display of aerial artistry or when he sets his riveting spinning cube act in motion.

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Christine Van Loo is a seven-time consecutive National Champion, Female Olympic Athlete of the Year, and Athlete of the Decade in acrobatic gymnastics. She was inducted into the USSA (acro-gymnastics) Hall of Fame and the World Acrobatics Society Gallery of Honor. As a professional aerialist and acrobat she has performed in the 2002 Winter Olympics, at two Grammy Awards (with No Doubt and with Ricky Martin), at the American Music Awards (with Aerosmith), the Miss Universe pageant, and on Paul McCartney's European tour. She was a trainer and performer with NBC's Celebrity Circus, and she choreographed the aerials for Britney Spears' World Tour and the Stars on Ice U.S. tour. With Cirque de la Symphonie, Christine provides spellbinding performances of aerial silks, rope, lira, and trapeze.

The mind-boggling strength and agility of **Jarek and Darek**'s "Duo Design" provides one of the most powerful acts in Cirque de la Symphonie's captivating program. This dynamic and exciting balancing act consists of Jaroslaw Marciniak and Dariusz Wronski, former Polish national hand-balancing champions. They have competed and performed throughout Europe and the United States, winning championships in Evian, France, and Sarasota, Florida. Over the past few years, these prolific performers have thrilled audiences at several NBA halftime shows, Cirque du Soleil, Circus Circus, Busch Gardens, and the national tour of Cirque Ingenieux. Their Cirque de la Symphonie performances have left audiences everywhere stunned and amazed.

Vladimir Tsarkov provides a spellbinding performance with combinations of mime and juggling feats. A favorite of the younger members of the audiences, Vladimir's Red Harlequin act features rings, balls, and batons, and he's even been known to teach the maestro a trick or two! A veteran of Circus Circus, Cirque Ingenieux, and various Cirque de la Symphonie performances, Vladimir graduated from Russia's prestigious State College of Circus and Theater Arts and won the gold medal at the Cirque de Demain International Festival in France. His entertaining performance is sure to please audiences of all ages.

Elena Tsarkova, the "Lady in White," is a graduate of the famed Moscow Circus School and first-place winner of the prestigious National Russian Circus Festival. From her "Master of Sports" in gymnastics, Elena developed into a unique and graceful performer with the Big Apple Circus, Switzerland's Circus Knie, and Germany's Circus Roncalli. Her combination of contortion, balance, and graceful dance moves has made her a major star with Cirque de la Mer in Florida and Circus Circus in Las Vegas. Elena's professional background, which includes experience with many major stage and theater productions, lends an elegant touch to Cirque de la Symphonie.

Vitalii Buza began his gymnastic training in the Republic of Moldova and soon thereafter competed as an elite gymnast with the Russian national team. At age sixteen, Vitalii joined the Moscow State Circus as a professional acrobat and toured throughout Europe. After a move to the United States, he starred in productions at Sea World, Universal Studios, and Walt Disney World. He has been featured in numerous TV ads and won a role in the Disney movie *Enchanted*. Vitalii also performed at the 2006 Latin Grammy Awards, the 2007 NFL Pro Bowl, 2010 Academy Awards, and the 2011 Latin Billboard Awards. He has performed for such celebrities as Donald Trump, Russell Simmons, P-Diddy, and Shaquille O'Neal, and at corporate events for various companies including Microsoft, Formula1, Mercedes Benz, and Cirque du Soleil. Vitalii excels in multiple cirque acts, such as duo hand-balancing, straps, Cyr wheel, spinning cube, Chinese pole, and the Russian bar.

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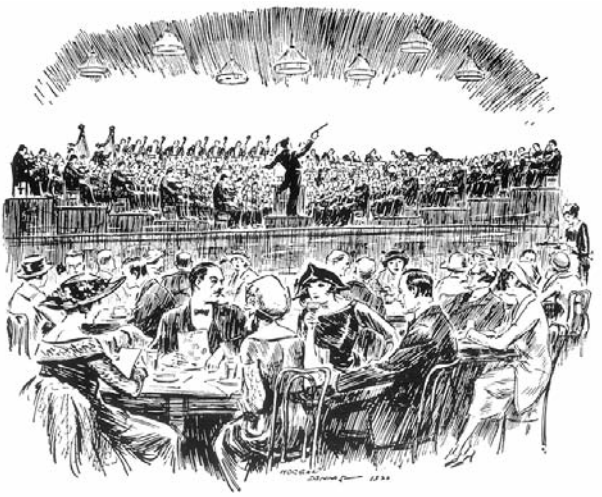
The youngest performer in Cirque de la Symphonie's troop, **Nate Nordine** is capable of incredible feats involving flexibility and contortion. He began his cirque career in his hometown of Los Angeles and has trained with Le Petit Cirque, Cirque School in Hollywood, and École nationale de cirque in Montreal. His early performances included Cirque du Monde and several television spots. Nate made his debut on stage with Cirque de la Symphonie at age ten, accompanied by the Pacific Symphony Orchestra, and then starred in the CDLS co-production of David Arkenstone's "Symphonic Adventure," with additional CDLS performances in Vancouver, Rochester, Grand Rapids, Hartford, the 30th Space Symposium in Colorado, and with the National Symphony Orchestra at the Kennedy Center, the Phoenix Symphony, North Carolina Symphony, Philadelphia Orchestra, San Diego Symphony, Louisville Orchestra, Orlando Philharmonic, and more. An avid multi-instrumentalist, Nate plays guitar, violin, cello, clarinet, bass clarinet, bassoon, and flute.

Irina Burdetsky has earned a reputation worldwide as one of the most entertaining hoops performers in the business. She grew up in a circus family in Moscow, trained by some of the greatest names in acrobatics, gymnastics, and hoops, and traveled as one of the youngest performers with the Moscow Circus. She was awarded the Grand Silver Medal by the Queen of Monaco at the Concours International des écoles de cirque in Monte Carlo, and has earned numerous other awards as well. Irina starred in such programs as Japan's Circus-Mircus, world tours of Cirque Ingenieux, Cirque La Masque, and *Showboat* in Atlantic City. Her exciting performance with Cirque de la Symphonie combines her talents with the hoops, contortion, and dance.



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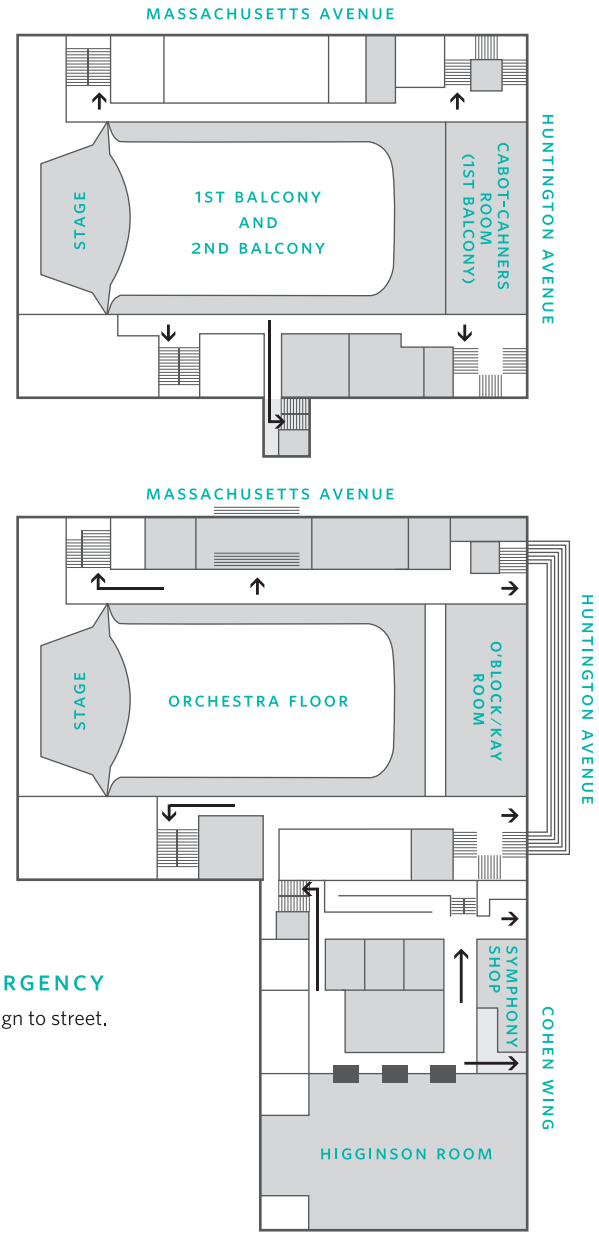

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Symphony Hall

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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